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# Australian Photography

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**+digital**

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## EDITOR'S NOTE



**Robert Keeley,**  
Editor

# Solving Problems

**E**arlier this year I signed up for an introductory course in basic studio lighting. It was a whole new ball game for me. Despite years of shooting indoors and out, and in a range of circumstances, from weddings to corporate and sporting events, I'd never worked in a professional studio setting. So this relatively inexpensive five-hour course, held in a suburban studio under the auspices of a well-known imaging company, proved to be a real eye opener. The course coordinators supplied all the lights, some wireless transceivers, and of course, a model! It was a great introduction to a type of photography I was frankly unfamiliar with. And that's the key to education. Extending your creative boundaries can be achieved in a lot of different ways. Many of us (including a surprising number of pros) learn a great deal simply through trial and error. At the one-day workshop the participants were introduced to a professional shooter who worked at the studio, and we were fascinated to discover that to some extent he also sometimes approached his image creation via this method. He told us that creating a great image within a studio environment often required the mental fortitude to just try something, and see how it came out. "It's simply problem solving with light," he told us.

How we learn to solve those problems defines our individual photographic journeys. Trial and error is a proven method we can all take on board to some degree, and it will invariably work well. But you'll

take some knocks along the way. On the other hand, signing up for courses, as I did, can help to fast track your learning process.

This month we feature our annual look at photographic education with an extensive review of the major institutions around the country and what they offer budding photographers. More minor courses which can present anything from an introduction to some specific aspects, to short but comprehensive reviews of particular genres (like print making or shooting film) are also included. If you choose the right one, any of these options can value add to the sum total of your knowledge.

In my case, I certainly didn't come out of my course as a fully blown studio shooter, but I didn't expect to. What I did get was a fascinating insight into the mechanics and feel of a studio shoot. And I also got to shoot some images and to interact with a model (which illustrated how effective communication needs to be if you really want to make good studio shots). As well as testing myself (attempting to make good compositions while 25 others are watching you puts a different spin on the word 'pressure'), I also gained a better understanding of just how hard modelling can be. Forget the glamorous catwalks of Paris; coming up with new poses for five hours straight while 25 studio novices are pointing their cameras at you with not much of an idea themselves is one very good way to define hard work! ☺



PHOTO: ROBERT KEELEY

#### LEFT

Shooting a model in a studio environment proved to be a particularly challenging exercise, but also a great opportunity to gain some understanding of how a studio functions.



# In this issue



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Check out these six brilliant lighting tips to help you shoot exquisitely-lit landscapes.

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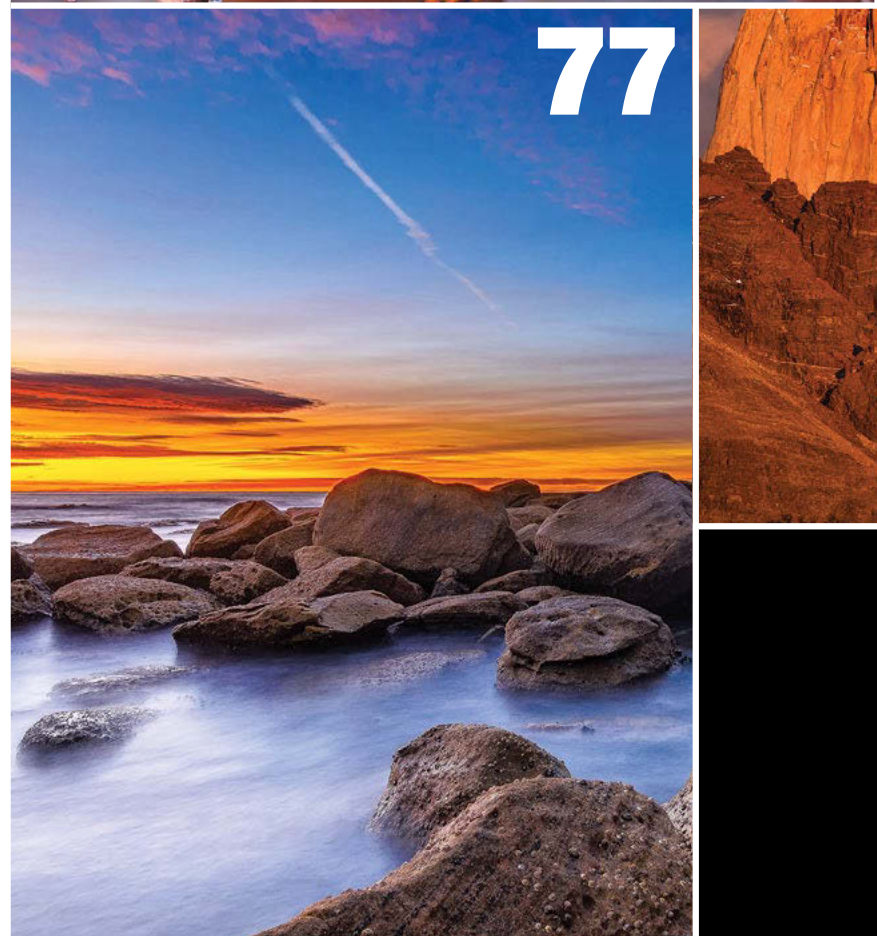
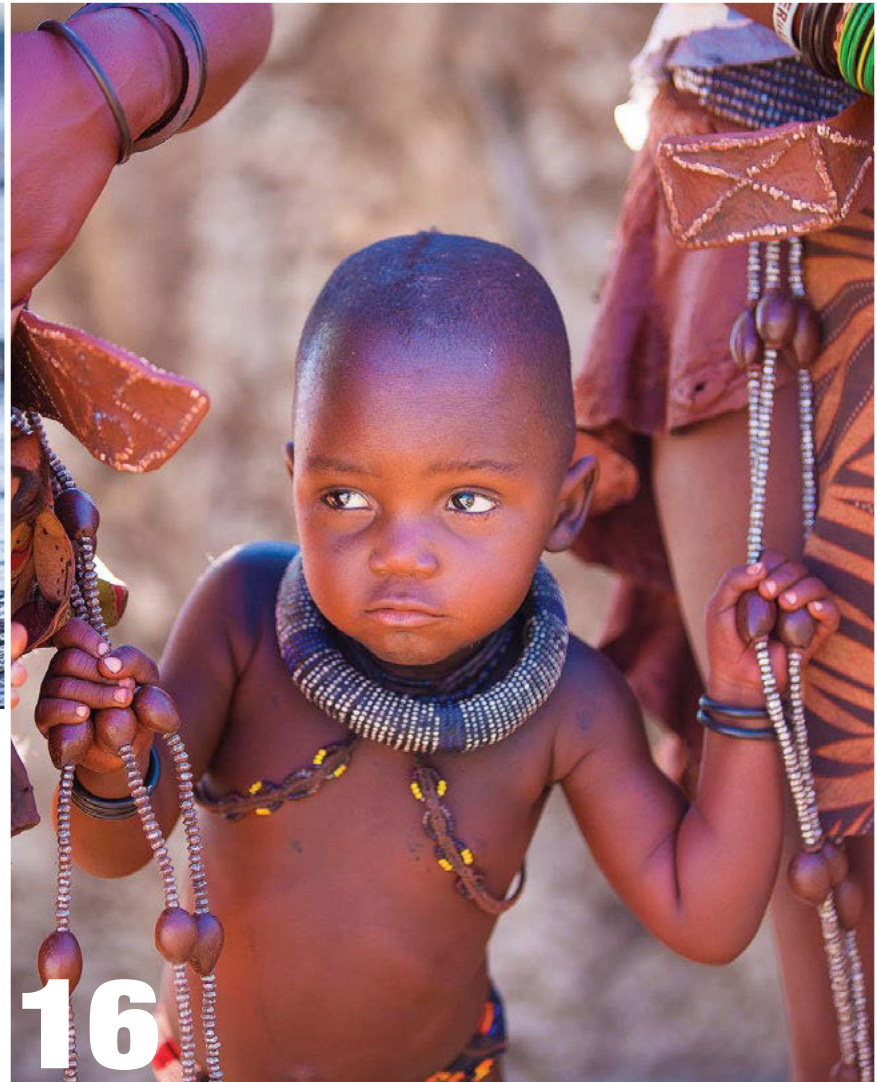
Check out these 10 clever tips to help you improve your creative eye and fast track your development as a photographer.

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Whether you aspire to be a professional photographer or you just want to learn something new, there's a photo course to suit you. In this special feature we look at some of the options, from full-time university programs to weekend workshops.

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Your comprehensive guide to the universities, colleges, TAFEs and other organisations that offer photography courses in your area.





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Caves are not the easiest subjects to photograph. That makes this remarkable photo by Drew Hopper all the more special.

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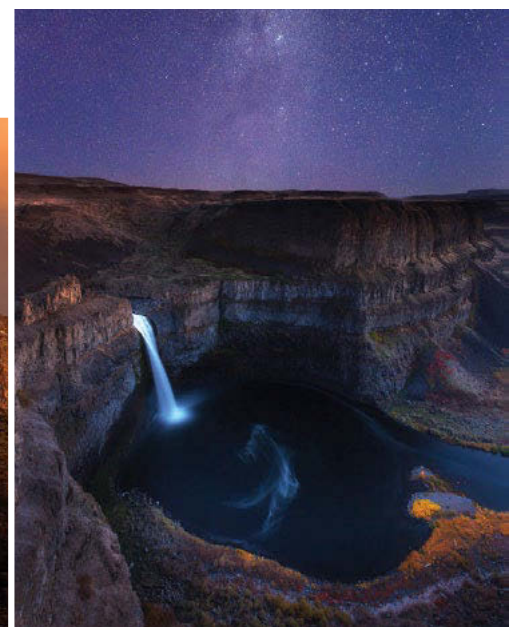
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08



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### COVER

This month's cover was shot by Dylan Toh at Palouse Falls in Washington State, USA. Canon EOS 5D MkIII, 16-35mm f/2.8II lens. Two exposures blended. Twilight: 164s @ f/16, ISO 100. Stars: 30s @ f/2.8, ISO 3200. Benro tripod, cable release. Blending in Photoshop CC.







# Shooting The Lod

**PHOTOGRAPHER**  
**Drew Hopper**

Located in Northern Thailand in the Mae Hong Son region, 'The Lod' as locals call it, is a natural limestone cave system within an enormous river tunnel and three higher dry caverns featuring world-class passages. The walls are covered in spectacular formations and towering 20-metre columns. It's also one of few places in Thailand where "ecotourism" is a working reality. The local ethnic Shan community provides their knowledge and expertise in services such as guided tours and bamboo rafting. It would have to be one of the most incredible and unique places I have ever adventured to and photographed. I can easily say it was the highlight from my time backpacking in Thailand, if not all of Southeast Asia. The first day I went on a guided tour, but I wasn't able to capture anything special. I felt rushed by the other tourists in our group. The upside of the tour was getting familiar with the terrain and establishing a rough idea of where the light fell. During the tour I noticed a vantage point in a cavern and I decided to revisit it the following day. I waited until about two hours before sunset before heading off into the cave, scrambling up the steep stairs to the cavern that overlooked the cave entrance. It was perfect, but the scene lacked a sense of scale. Fortunately two kayakers then appeared from inside the cave. I kept shooting as they made their way down the river, bracketing multiple exposures to make sure I captured the dynamic range in such harsh conditions. In the end I ended up with thousands of frames, but all I needed was two exposures to capture the tricky dynamic range. I underexposed for the exterior of the cave to capture the rays of light beaming down into the river and overexposed to capture the interior cave which was in shadow.

**CANON 5D MK II, 16-35MM @ 35MM, F/10 @ 1/4S-5 SEC, ISO 100,  
TRIPOD AND CIRCULAR POLARISER.**



**WEB: SEE MORE OF DREW HOPPER'S  
REMARKABLE IMAGES HERE.**



# Quick snaps



## Leica Q: New full-frame compact

Luxury German camera maker Leica has expanded its lineup to include a new rangefinder-style compact with a full-frame, 24-megapixel CMOS imaging sensor and an ultra high-resolution electronic viewfinder (EVF).

The Leica Q features similar styling cues to Leica's flagship M-series, though the M's optical viewfinder has been replaced with a remarkably clear 3.68-million-dot EVF. The

camera is built around a fixed-focal-length 28mm Leica Summilux lens, with a fast maximum aperture of f/1.7.

Other features include a top ISO of 50,000, continuous shooting at 10 frames per second (full resolution), 1080p video and an integrated Wi-Fi module for wireless sharing of stills and video and remote camera control from any iOS or Android smartphone or tablet.

On the back there's a 3in. (76mm) touchscreen, five buttons on the left of the screen (playback, delete, Fn, ISO and menu) and a four-way thumb control for navigating menu items and scrolling through images. An additional button near the right-hand thumb position brings up framing lines in the viewfinder so you can crop the JPEG

image to a 35 or 50mm field of view. The selected framing is preserved in the JPEG image files, while the RAW files in DNG format record the entire field captured by the 28mm lens. While selecting the 35 or 50mm framing option reduces resolution, it is useful if you want to 'zoom'.

The top deck of the camera is simple, with an old-school shutter speed dial, thumbwheel, shutter release button and movie start/stop button. Aperture is managed with a control ring around the lens. Both the shutter speed dial and aperture rings offer 'A' modes for auto operation. With both controls in 'A' mode the camera offers full auto exposure. Move either of the controls out of 'A' mode to activate shutter or aperture priority. For full manual control, both dials are moved out of 'A' mode.

The lens also includes a manual focus ring with a detent button to activate autofocus, and a separate ring to switch in and out of 'macro' mode.

The camera's top and bottom plates are machined from solid blocks of aluminium and the body is made of magnesium alloy.

The Leica Q is available now with a recommended retail price of \$5990.



The new 24-megapixel Leica Q features a fixed 28mm f/1.8 lens, high-resolution, 3.68-million-dot electronic viewfinder and built-in Wi-Fi for wireless file sharing and remote camera control.



VIDEO: TCSTV'S CHRIS NICCOLLS AND JORDAN DRAKE TAKE TO THE STREETS TO TEST THE LEICA Q.

## Panasonic Lumix DMC-G7 with 4K and pre-burst mode

Panasonic has launched the Lumix DMC-G7, its latest mirrorless camera with a 16-megapixel sensor and the ability to shoot 4K video. It also includes a new feature that allows the camera to capture 30 still images before the shutter button is pressed, to help photographers capture moments they would normally miss.

The G7's new 4K Photo mode uses the Lumix DMC-G7's massive buffer to continually capture (but not record) 30 images per second.

In 4K Pre-burst mode, the moment you push the shutter release the camera writes the 30 frames before, and 30 frames after to the memory card. From these 60 frames you can choose the peak moment and save this frame as an 8-megapixel JPEG.

There are two other 4K Photo modes; the 4K Burst mode records images at 30-fps for as long as your finger is on the shutter release, while in 4K Burst start/stop mode, recording

starts with the first press of the shutter release, and stops recording with the second press. In both of these modes you can capture images for up to 30-minutes (that's a total of 54,000 frames). The G7 can also capture 16-megapixel stills in the conventional photo mode or high-res 4K video (same quality as the slightly larger Lumix G4).

Other features include a 2,360K-dot OLED Live View finder, a 3-inch 1040K-dot free-angle touchscreen LCD display, front and rear command dials, 11 user-definable custom buttons and Wi-Fi connectivity to your personal smart devices.

Video features include focus peaking, zebra pattern Cinelike V or Cinelike D video profiles and time-lapse shot/stop-motion animation.

The Lumix DMC-G7 retails for \$899 body only, \$999 with the single-lens kit, \$1199 with the twin lens kit or \$1499 with the new Panasonic 14-140mm zoom lens.



VIDEO: CHRIS NICCOLLS FIELD TESTS PANASONIC'S NEW G7.





# LEICA Q

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We have been redefining tradition for more than a century with innovative cameras that concentrate on the essence of photography – the image. Our newest member, the Leica Q is no different. It is the perfect instrument to realise your photographic ambitions and capture the decisive moments in your life. Fast, intuitive and Made in Germany. Find out more about the new Leica Q at [q.leica-camera.com](http://q.leica-camera.com)

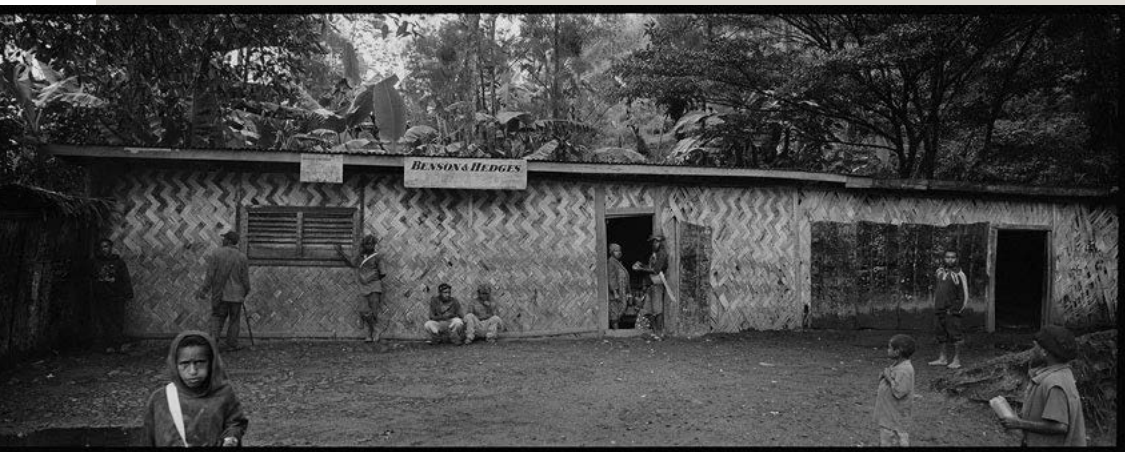
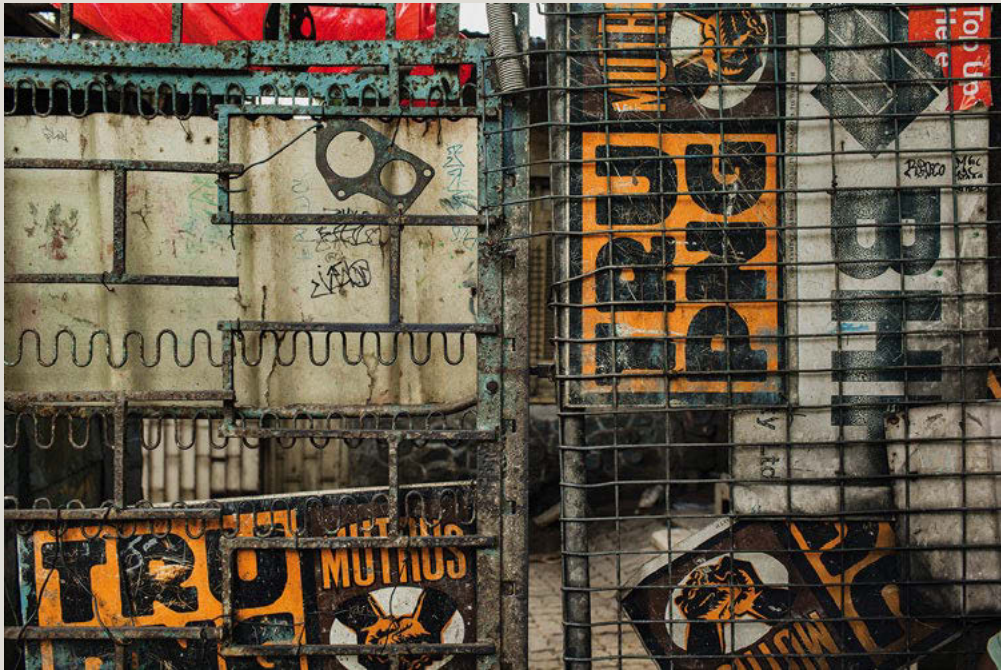


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## The Outside Land: Stephen Dupont's Papua New Guinea

Stephen Dupont's new exhibition, *The Outside Land*, at the Australian Centre for Photography in Sydney, follows a significant period of research by Dupont documenting life in Papua New Guinea and its continuing journey towards detribalisation.

As a 2010 recipient of the Robert Gardner Fellowship in Photography from Harvard University, Stephen Dupont has been able to spend prolonged periods of time travelling throughout PNG, from its most isolated mountainous regions to urbanised settlements.

With images spanning back to 2004, but largely produced in 2011, the survey of selected works presents an empathetic perspective on the natural beauty and infrastructural decay of Australia's

nearest international neighbour.

Stephen Dupont's recent solo exhibitions have been presented at Museo Castillo de la Real Fuerza, Havana, Cuba; The Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge; and Stokes Gallery, New York Public Library. Dupont is the recipient of a W. Eugene Smith Grant for Humanistic Photography; Robert Capa Gold Medal citation from the Overseas Press Club of America; Bayeux War Correspondent's Prize; World Press Photo; and Pictures of the Year International.

*The Outside Land* is at the Australian Centre for Photography (257 Oxford St, Paddington, NSW, 2021) until 16 August 2015.

### TOP

Front gate, Kaugere Settlement, Port Moresby, 2011. Photo Stephen Dupont. (Image courtesy the artist.)

### ABOVE

Trade Store, Tari, Southern Highlands, 2011. Photo Stephen Dupont. (Image courtesy the artist.)



FIND OUT MORE ABOUT  
STEPHEN DUPONT'S *THE  
OUTSIDE LAND*.

## Sony launches Cyber-shot RX100 IV and RX10 II with 4K video

Sony has launched new versions of its two high-end compact cameras. The Cyber-shot RX100 IV and RX10 II use a stacked 1.0 type CMOS sensor, and offer 40x super slow-motion capture, 4K video shooting, and a high-speed, 'anti-distortion' shutter.

The RX100 IV maintains the compact, pocket-sized design of the RX100 family, and has a Zeiss Vario-Sonnar T\* 24-70mm (35mm equivalent) f1.8-F2.8 lens, while the RX10 II maintains the same body design as the original RX10 and has a Zeiss Vario-Sonnar T\* 24-200mm (35mm equivalent) f2.8 lens.

Both cameras also have advanced dual video recording functions, allowing shooters to capture 16.8-megapixel still images while shooting 4K video recording in any of 11 different composition patterns by simply pressing the shutter button. They're also equipped with a new high-contrast XGA OLED viewfinder with approximately 2.35 million dots of resolution. The RX100 IV maintains the retractable EVF with ZEISS T\* coating from the RX100 III model that debuted last year.

An upgraded Fast Intelligent AF system is a feature of both cameras, enabling high-speed, high-precision detection of a moving subject in as little as 0.09 seconds.

The new cameras are also Wi-Fi and NFC compatible and can access Sony's growing range of PlayMemories Camera Applications.

The new Sony Cyber-shot RX100 IV and RX10 II are available now. Pricing has not been announced. \*



VIDEO: FIRST LOOK AT THE NEW RX100 IV.



### ABOVE

The RX10 II (top) and RX100 IV offer 4K video, faster autofocus and Wi-Fi connectivity. The RX10 uses a Zeiss Vario-Sonnar T\* 24-200mm f2.8 lens, while the RX100 uses a shorter, faster Zeiss Vario-Sonnar T\* 24-70mm f1.8-2.8 lens.





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Prashphutita  
A. Greco

# Q&A

## AP answers your photographic queries

### Which Pentax wide-angle lens?

**Q** I'm looking for a wide-angle lens for landscape photography which will be fully compatible with my Pentax K10D and hopefully also with my Pentax \*ist D. I was looking at the following lenses, but I was told they may not be fully compatible with the Pentax K10D and \*ist D cameras.

The options are: Sigma 10-20mm f/4-5.6 EX DC Lens; Tamron AF 10-24mm f/3.5-4.5 SP Di II LD Aspherical (IF); Pentax Zoom Fisheye to Super Wide-Angle SMCP-DA 10-17mm f/3.5-4.5 ED (IF).

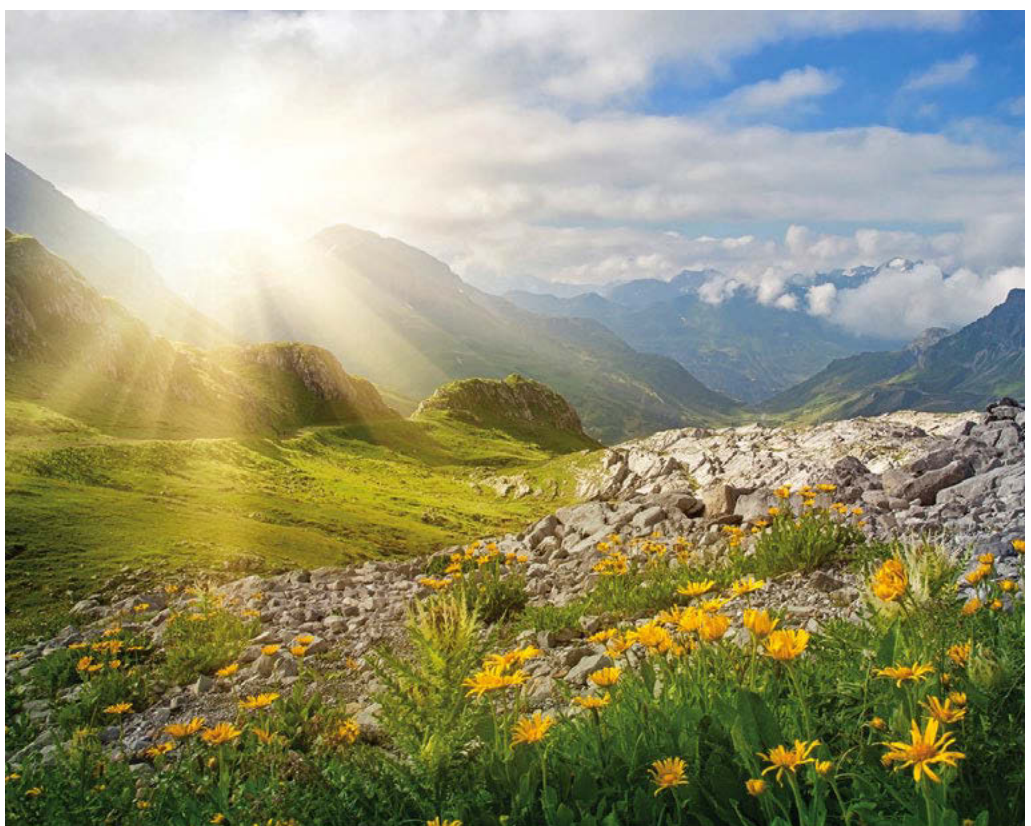
Are you able to comment, and if not do you know of a reliable source who is qualified to assist? Would this have something to do with the format compatibility – full frame versus APS-C? I would also value your opinion on the performance of these lenses and which one you would recommend. Do you know of a better option? Could you also recommend a trustworthy store or website from where such lenses can be bought at the best prices?

*Francis Deary, Madeley, WA.*

**A** The Sigma 10-20mm f/3.5 EX DC HSM lens (constant aperture) would be another lens to consider. DxO Labs have tested a large number of lenses using its software. You can directly compare up to three different lenses at [www.dxomark.com/Lenses/Compare](http://www.dxomark.com/Lenses/Compare)

You should also consider the information in reviews of the lenses you've named on various websites.

As to which retailer has the best price, this varies according to the specific item. It can also change suddenly. Unfortunately I have no direct experience with modern Pentax cameras or lenses. Among dozens of old film-based cameras,



THINKSTOCK.COM

I still have a Pentax K1000, and two Pentax Spotmatics, with various lenses. I also have several modern-era lenses (to suit the Canon EF mount) from Sigma, Tamron and Tokina, as well as from Canon (both consumer, and professional).

What was your context for saying "... may not be fully compatible with the Pentax K10D and \*ist D cameras"? Neither the \*ist D or the K10D is a full-frame camera. The lenses you've mentioned are for APS-C Pentax DSLRs (ie; "DC" denotes "Digital Camera" in Sigma language). They project an image circle sufficient to cover the surface area of APS-C (however, not sufficient for a full-frame camera).

Camera manufacturers sometimes go out of their way to prevent third-party lens manufacturers' lenses from interfacing correctly (at the chip level). This might later be solved by the third party lens manufacturer upgrading the

firmware for the microprocessor in the lens. Giving credit to Pentax, its modern cameras can be fitted with lenses from previous eras. Both your K10D and \*ist D have the KAF2 bayonet lens mount, which is compatible with Pentax KAF2, KAF, KA and K lenses. I've not seen any reason why the lenses you're considering wouldn't be fully compatible with Pentax, as compared with, for example, Nikon. Specific details, though, do get rather complex, as seen from compatibility charts at [www.mosphotos.com](http://www.mosphotos.com). If there is still any question of compatibility, I'd strongly advise you to email the manufacturer.

As [www.photozone.de](http://www.photozone.de) has tested and evaluated all three lenses you're considering, perhaps you could also refer to its verdict.

I've often bought cameras or lenses in B&H Photo Video and Adorama stores in Manhattan, New York. In recent years I've

**ABOVE RIGHT**  
Looking for a new lens? The first step, before you hand over any money, is to make sure it's compatible with your camera!





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## ABOVE

While Lightroom shares some similarities with Photoshop, they are very different programs.

also bought online from B&H, both while I was in New York, as well as when I was back in Australia. These companies are reliable and competitive though these days, unfortunately, the Australian dollar is being driven down so buying offshore doesn't present the savings it once did. You also need to allow for postage and handling.

Previously, I've ordered from Digital Camera Warehouse (Sydney-based; now also in Melbourne and Brisbane) and YouShop247 (Melbourne-based). There are other online stores, which I don't have experience with.

I look for suppliers who have been in business for many years, with a good reputation, and which will provide the option to phone and speak with someone (rather than e-mail only). Check the stipulations with the guarantee. Budget prices are sometimes achieved by the Australian-based company not carrying any stock, and importing what's been ordered directly from Hong Kong. You might, for example, be required to return your lens overseas in the case of a warranty issue.

Due to mass-production techniques and quality control, cameras and lenses can have variations in their tolerances.

Any lens you buy might not be a good match to your own camera body. For these reasons I prefer to buy from a store, that way if there are any issues they are much more easily fixed.

See Roger Cicala's insightful articles at [www.Lensrentals.com](http://www.Lensrentals.com) based on his experience with thousands of lenses from major manufacturers over many years.

Also check out [www.PopPhoto.com](http://www.PopPhoto.com) and [www.cameralabs.com](http://www.cameralabs.com) (Gordon Laing, NZ). Learning how to read and interpret MTF (Modulation Transfer Function) charts can help in making your own assessments.

Finally, it's worth looking at the relevant chapter in Canon's excellent *Lenswork* publication, now available online as a downloadable PDF. It has a section on "How to read the MTF graphs".

## Lightroom or Photoshop?

**Q** I've installed Photoshop CS6 and I'm currently learning how to use its tools through books and online tutorials. I keep reading comments about Lightroom and I was wondering whether I should buy it as well? Does Lightroom offer anything different from Photoshop, or does it complement it? I find navigating around Photoshop and Bridge to be a bit cumbersome. Would Lightroom assist with this?  
*John Tate, Robinvale, Vic.*

**A** While Photoshop is a bit-mapped editor (changes are made to individual pixels), Lightroom is a "parametric" editor. This is non-destructive, as any edits are (ideally) stored as external, separate, small text files. Lightroom is a very comprehensive program, and continues to improve, along with extra features and tools being added. There's a large degree of overlap in functionality with Photoshop. Depending on what you need to do now as well as in the future, the latest version of Lightroom may well have features and tools which are a benefit, and which make certain tasks easier compared with Photoshop CS6. Lightroom was designed with the needs of photographers in mind. It's likely its organisational capabilities and folder structures will be more intuitive for you. These days many photographers (including professionals) find they can do nearly everything they need to within the Lightroom environment, and they only rarely need to use Photoshop as an external editor (say for compositing). There are people for whom Bridge fulfils their needs, although many others I know don't like Bridge and never use it. Only you can decide if Lightroom will be worthwhile and suitable for your way of working. I'd suggest using it for all of your normal work during its 30-day free trial period to see if you like it. There will, of course, be an associated learning curve. However, potentially Lightroom could make you more productive. 🌟

## Have a question?

Photography got you stumped? If you have any queries at all relating to photography or digital imaging please email our correspondent Prashputita Greco at [ganda@australianphotography.com](mailto:ganda@australianphotography.com). Please include your question, along with your name, suburb, state and phone number. Prashputita will try to get back to you with an answer within a couple of weeks.



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# X-T1

## Graphite Silver Edition



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Black is not the only colour that suits high-performance cameras. In pursuit of classic styling and the age when cameras had their own unique refinements, a leading-edge, multi-layer coating has been added to the original X-T1 body, creating a camera to thrill photographers with an eye for beauty. **This is the X-T1 Graphite Silver Edition.**

Available from leading photographic stores and selected retailers







Darran Leal



# The Time Capsule

They say a picture is worth a thousand words but when it comes to preserving moments and cultures in time they are worth so much more, writes **Darran Leal.**





WEB: SEE MORE OF DARRAN'S WORK AT THE  
WORLD PHOTO ADVENTURES WEBSITE.

#### LEFT

Himba kids offer a special chance to shoot images beyond your typical 'kiddy snaps' at home! It's great to interact with their families. Canon EOS 5D Mk III, 70-200mm lens @ 95mm, 1/350s @ f/2.8, ISO 400, hand held.

#### BELOW

Men mix up hunting with duties around the home. Sony Alpha A900, 70-400mm lens @ 210mm, 1/250s @ f/8, ISO 200, hand held.



**W**hile Africa offers incredible natural wonders and landscapes, it's also home to a unique group of tribal people. The Himba, who primarily live in Namibia, are one of the few tribes to practice a traditional lifestyle which has changed little in centuries. I love our visits to these people because they're always so accommodating. They share some of their traditions with us and enjoy showing women in our group what perfumes they use - au naturel! For the

men, we learn that milking cows and home duties are as important as hunting. In an era where our lives seem to get ever more complex, the Himba perhaps enjoy more quality of life than those in the so called developed world. They are fit and healthy and their kids are out in the yard playing – and happy! While words can be powerful, an image can also say so much. I love to visit these people and shoot images that tell their story, and in the case of the Himba, offer a snapshot of their lives. Photography helps future generations to understand the past and to

see a window of time when things were perhaps different to those at the time of viewing. It can help to educate those who don't such people and places even exist. Photography can really act like a time capsule.

Shoot creatively... 🌟

*Darran Leal has worked as a professional photographer since 1989. He is also the owner of World Photo Adventures which offers guided tours to the best photo locations in the world. Find out more at [worldphotoadventures.com.au](http://worldphotoadventures.com.au)*



# Your best shot

## Domestic Animals

### WINNER

#### PHOTOGRAPHER

**Michelle  
Lothian**

#### EDITOR'S COMMENT

One of the trickiest aspects of photographing animals, especially dogs, is that they can have very long noses! That makes getting in close very problematic because close ups often don't have a lot of depth of field. So if you get the eyes sharp, a lot of other features can be soft. Michelle Lothian overcame this problem successfully by getting most of the hound's features in focus (despite the shallow depth of field setting) using a very wide-angle setting, and that was one reason we were impressed with this portrait. Another was the puppy's playful expression. The catchlights in the eyes work well and the blurred background helps us to focus on the subject. Finally, the grassy detail in the foreground adds a different element and a strongly contrasting colour, and shows us the photographer got down to the level of her subject – which is generally a good strategy. Overall, we really liked this personable image. And Michelle tells us it was her first attempt at photographing a pet. So well done!

#### DETAILS

Canon EOS 70D, 18mm focal length, 1/1600s @ f/2.8, ISO 100. Minor adjustments to contrast, highlights, exposure and sharpening.







**Few subjects are more photographed than people's pets. That means you have to work that little bit harder to make sure your pictures stand out from the pack! Here's how our finalists fared.**

**HIGHLY COMMENDED**

**PHOTOGRAPHER**

**Dennis Rickard**

**EDITOR'S COMMENT**

Dennis Rickard says, "I finally caught my Labrador, Zed, sound asleep in his bed one evening, and managed this one shot before he sensed me there and woke up!" While 'grab shots' can be hit and miss, sometimes they can work a treat. We loved this black & white image of Mr. Rickard's

sleeping dog. The tones and contrast work nicely here with the gentle curves of the dog. We thought this image was an admirable place-getter.

**DETAILS**

Nikon D800E, 24-70mm f2.8 lens @ 36mm, 1/50s @ f/5.6, ISO 500. A curves adjustment in Photoshop was used to darken the background, Silver Efex Pro used for black & white conversion and tonal contrast layer using Color Efex Pro was added.





# YOUR BEST SHOT



## HIGHLY COMMENDED PHOTOGRAPHER

### Andrew Bell

#### EDITOR'S COMMENT

Andrew Bell says, "My plan for this morning was to capture the first light of sunrise, however my favourite shot of the day came after I put the tripod away and was heading home. I walked by a dog waiting with incredible patience for its owner. To capture the moment I stepped back and composed the shot, capturing the dog looking out over the beach and towards its owner. I chose to convert the photo to black & white to simplify the story as the bright coloured sunlight created distracting elements." We loved this serendipitous moment! Sometimes you have to work under less-than-ideal circumstances and see the "decisive moment" as it happens, and we felt that's what Andrew Bell achieved with this nice moment. It's a lovely composition, though it might have scored better if some more judicious adjustment in post-production had increased the contrast in the shot. Nonetheless, we really liked it.

#### DETAILS

Nikon D600 LSR, Tamron 24-70mm f/2.8 VC @ 62mm focal length, 1/800s, ISO 100. Lightroom was used to crop, apply lens corrections, adjust sharpness and convert to black and white.

## PHOTOGRAPHER

### Arlie McCumstie

#### HOW I DID IT

I was beside some hay trying to photograph birds and bugs when my cat Max decided to come over. He flopped down and all the birds started calling out, warning of the danger which

had just appeared. Max successfully put a stop to my 'bird' shoot and with a big cheeky yawn looked like he was very pleased with himself. After that, I changed my subject!

#### DETAILS

Canon 5D Mk III, EF 100mm f/2.8L macro lens @ 100mm, 1/2500s @ f/2.8, adjustments in Lightroom 5.





PHOTOGRAPHER

## Janet Rogerson

HOW I DID IT

Mia the pug loves the limelight of having her photo taken and often finds herself at the centre of attention for many photo shoots! She belongs to a friend of mine and we tried Mia in various poses with different props before we came up with this one. The greatest challenge was trying to keep the shower cap on top of her head.

DETAILS

Pentax K3, Sigma 35mm art lens, 1/60s @ f/9, ISO 100. Two monobloc 1400 watt studio lights shot against a continuous white backdrop. Image background slightly lightened in Photoshop and minor sharpening applied.



PHOTOGRAPHER

## Gwen Ford

HOW I DID IT

I took a trip to Mt Buller, in the Victorian Alps, on an Australia Day holiday and walked up to the summit. There was a lot of very low cloud which kept rolling in and out during our hike. The wild daisies were out and I was taking images of my Beagle Lucy “tip-toeing through the daisies” and some of the shots were taken when the mist was rolling in. I like the effect the mist gives the image.

DETAILS

Nikon D200, 1/1600s @ f/8, ISO 400.





## PHOTOGRAPHER

**Danielle  
Thompson**

## HOW I DID IT

I took this photo while on holiday in Hervey Bay, Qld. A man and his son arrived at the beach in the late afternoon to exercise their pet fawns, which were also part of a 'Santa's Sleigh' exhibit. I thought this was a very interesting sight, so I took a range of shots including this one. The deer were having a wonderful time playing in the water.

## DETAILS

Canon EOS 6D, 70-200mm f/2.8 lens @ 113mm, 1/2500s @ f/2.8, ISO 250. Lightroom 5, adjustment to clarity, highlights and shadows, luminance and cropping.



## PHOTOGRAPHER

**Ian Houghton**

## HOW I DID IT

Walking through Venice, this dog ignored the hordes of tourists and seemed to make these steps his own. The curve of the steps allowed this alternate composition, and I placed the dog towards the top.

## DETAILS

Canon EOS 5D Mk III, EF 28-300mm f/3.5-5.6L IS USM @ 85mm focal length, 1/800s @ f/11, ISO 250. Converted to BW in NIK Silver Efex Pro 2.







#### PHOTOGRAPHER

**Paul Knie**

#### HOW I DID IT

A child and her dog are the best of friends and in the golden glow of an autumn evening I felt this image captured all the life and colour of the moment.

#### DETAILS

Canon EOS 5D, 24-105mm lens @ 35mm, 1/200s @ f/5, ISO 200, fill flash. Very little manipulation was performed in Photoshop except resizing and slight contrast enhancement.



#### PHOTOGRAPHER

**Kit Hamilton**

#### HOW I DID IT

I'd spent a lot of time wondering how best to capture a photo of my cat Izzi, without coming up with any great ideas. Then, late one afternoon we discovered her in this small cane basket in the bathroom looking exceptionally beautiful, her colours matched by the basket and the floor tiles.

She looked up for a good pose, then promptly went straight back to sleep.

#### DETAILS

Nikon D7100, Tamron 18-270mm @ 46mm, 1/13s @ f/4.8, ISO 1600. Lightroom: Conversion from RAW, adjustments to white balance, contrast, crop to square.



# YOUR BEST SHOT

## How to enter

**Your Best Shot** is open to AP subscribers and APS members. To enter an image in the comp, check the competition themes and instructions below and email your best image to [yourbestshot@australianphotography.com](mailto:yourbestshot@australianphotography.com) 

### UPCOMING COMPETITION THEMES

#### OCTOBER ISSUE RED

Deadline: July 31, 2015

#### NOVEMBER ISSUE TECHNOLOGY

Deadline: Aug 31, 2015

#### DECEMBER ISSUE CLOSE UP/MACRO

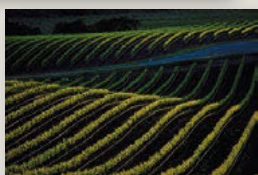
Deadline: Sept 30, 2015

#### JANUARY ISSUE HEIGHT

Deadline: Oct 31, 2015

#### FEBRUARY ISSUE LINES

Deadline: Nov 30, 2015



### EMAIL DETAILS

- Send your entry to [yourbestshot@australianphotography.com](mailto:yourbestshot@australianphotography.com)
- Include the name of the competition theme you are entering in the email subject line, for example 'Rain' or 'Abstract'.
- Please include the following details with your entry: your name, image title (if there is one) and 100-200 words about how you created your image. Please also include technical details including camera, lens, focal length, shutter speed, aperture, filter (if used), tripod (if used) and details of any software manipulation.
- Entries may be submitted up to midnight on the evening of the specified deadline.

### IMAGE REQUIREMENTS

- Images must be saved in JPEG format.
- Ideal image size is between 30 and 42cm (on the longest edge) at a resolution of 300 pixels per inch (ppi). A JPEG compression of 9/12 (or 75%) will keep images to an acceptable email size without noticeably reducing image quality.

### CONDITIONS OF ENTRY

- To enter, you must be a subscriber to *Australian Photography + digital* or be a member of the Australian Photographic Society (APS). See inside for subscription offers.
- The judges' decision is final and no correspondence will be entered into.
- Employees of Yaffa Publishing (and freelance contributors) are not eligible to win the prize.
- Submitted images must have been taken no more than 24 months before the competition deadline.
- The prize is subject to change without notification.
- You must have an Australian street address to be eligible to win the prize.
- By entering you grant Yaffa Publishing the right to publish your image in *Australian Photography + digital* and at [www.australianphotography.com](http://www.australianphotography.com) for the purposes of promoting the *Your Best Shot* competition. Copyright remains the property of the photographer.

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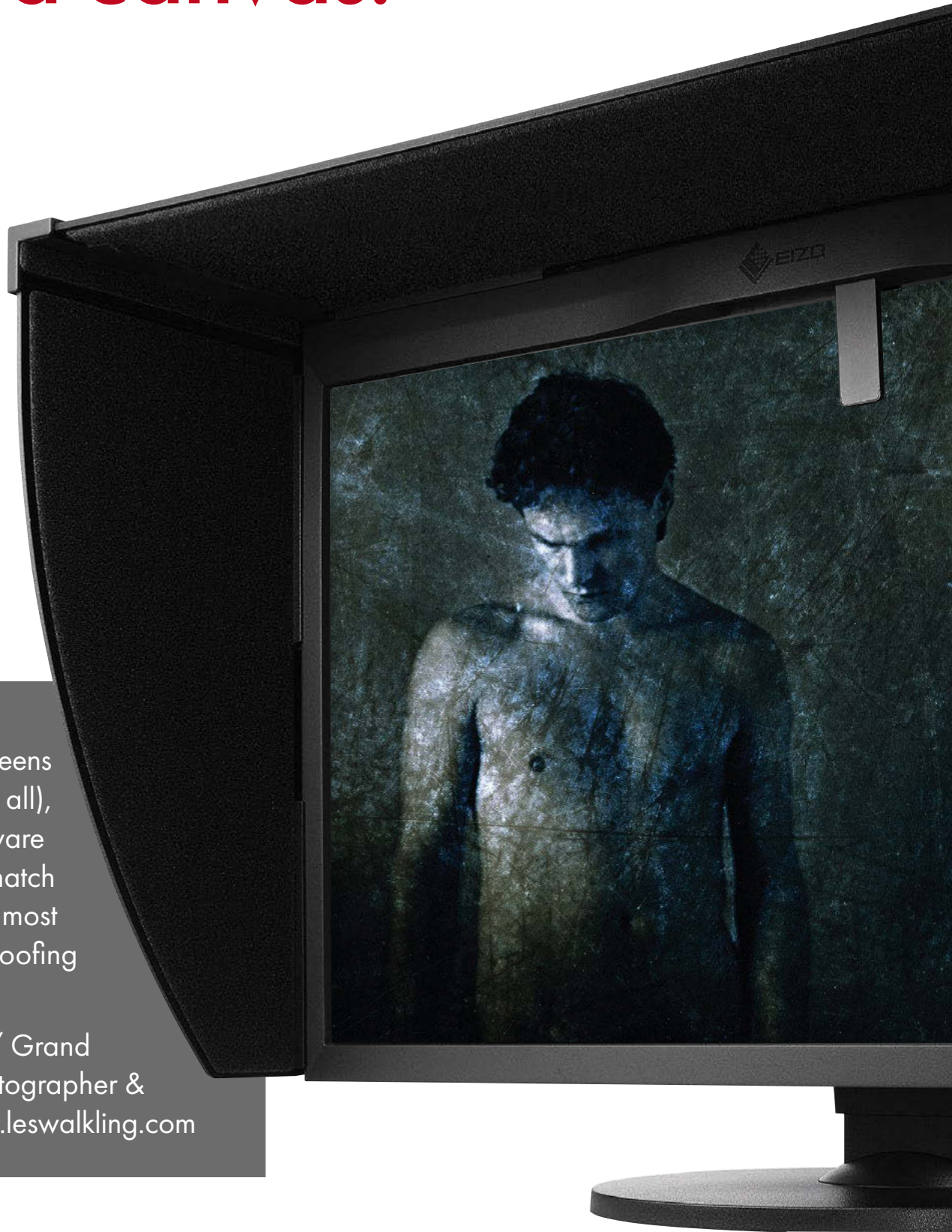
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The ability to read light and then use it to your advantage is the key to capturing beautiful landscapes. Check out these six simple lighting tips to take your landscapes to the next plane.

## 36 THE GREAT TRAVEL DILEMMA

Against the backdrop of a recent visit to Chile, Anthony McKee shares some great advice for anyone hoping to return home from their next holiday with memory cards full of amazing images.

## 44 GET CREATIVE

Check out these 10 clever tips to improve your eye and fast track your photographic development.

## 50 EDUCATION SPECIAL

Whether you aspire to be a professional photographer or you just want to learn something new, there's a photo course to suit you. In this special feature we look at some of the options, from full-time university programs to weekend workshops.

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Your comprehensive guide to the universities, colleges, TAFEs and other organisations that offer photography courses around Australia.



# Features

In this issue we examine the finer points of landscape lighting, take a photo tour of Chile, share 10 tips to refresh your creativity and find out what photo courses are available in your area.



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# Lighting the Landscape

### RIGHT

Loch Ard Gorge, Great Ocean Road, Australia. "This shot was taken during a summer sunset with the sun partially obscured to produce a sunstar," says Dylan Toh. "Three frames were made for dynamic range in the sky, one for water motion, one to reduce flare while covering the sun." Canon EOS 5D Mk III, Canon 16-35mm f/2.8 lens, exposures ranging from 1/50s to 0.4s @ f/22, ISO 50. Benro tripod, cable release. Exposure blending done with luminosity masks and manual blending in Adobe Photoshop CC. Colour, local contrast, 'orton' effect done in Adobe Photoshop CC.

**The ability to read light and then use it to your advantage is the key to capturing beautiful landscapes.**

**Marianne Lim and Dylan Toh share six brilliant lighting tips to raise your landscape photography to the next level.**

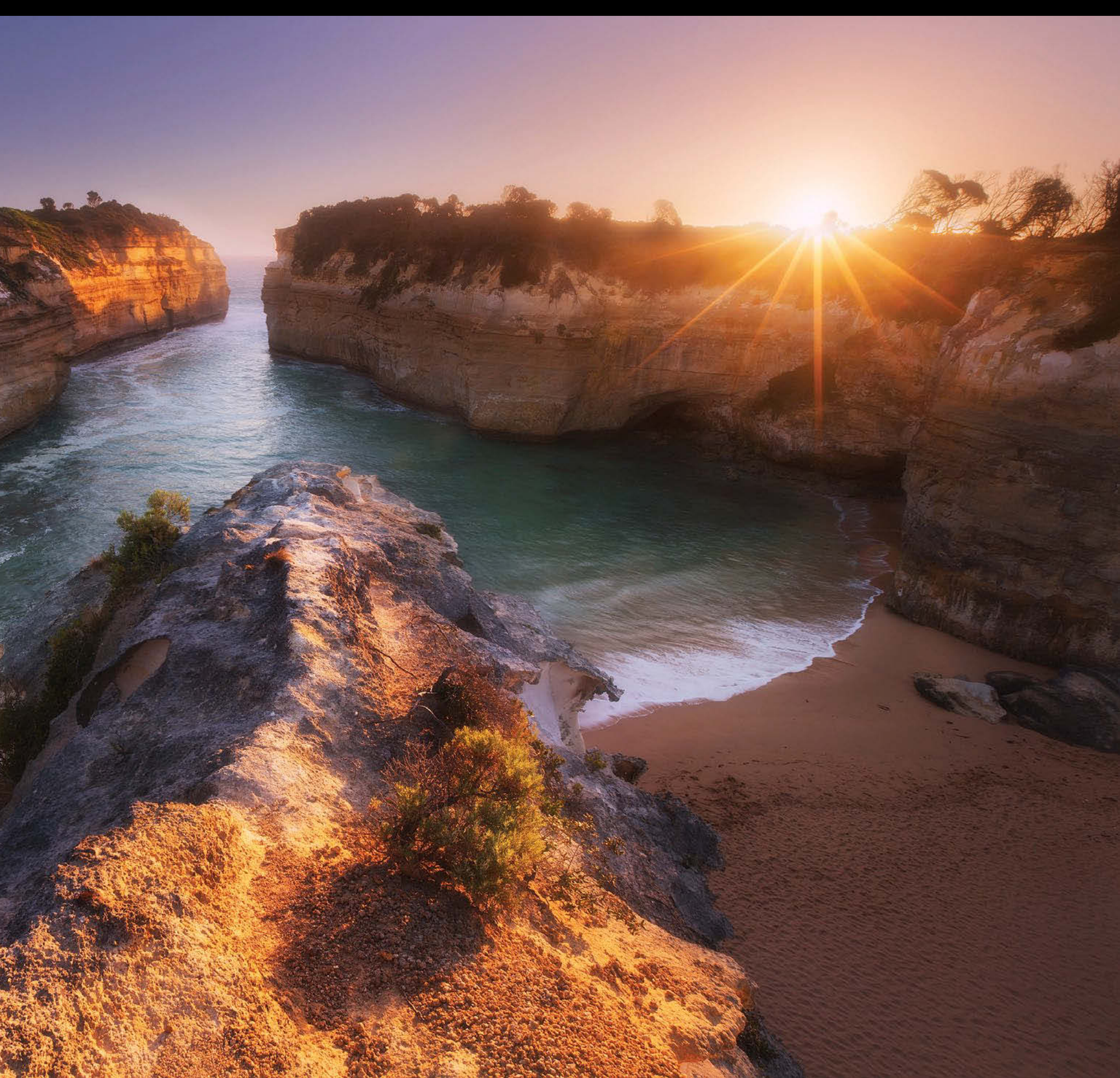
**L**ight is the very essence of photography. Every photographer chases the light, for it is our hope, to capture the play of light upon the scenes we see. Mother Nature can be fickle though, and we can't always predict what she will give us. So we must learn to control the light; to mould and coax it to portray the landscape as we wish given the limitations of our chosen tools. The successful landscape photographer learns to read the light and anticipate what it will do in certain situations. Over the years, and countless experiments, we have built up a repertoire of techniques to help us capture light in almost any landscape setting. Here we want to share some of those approaches so you can try them out in your own photography.

**01 Shoot into the sun** Most of the time we don't want the camera aimed directly at the sun. However, occasionally shooting into the sun can create interesting effects such as back lighting, silhouettes, sun flare or sun stars. Exposing for backlit subjects can be difficult, and it may require at least two exposures – one for the subject, which will be in shadow, and one for the surrounding environment. These can be blended

using your software of choice (we use Photoshop) later on. Alternatively, simply expose for the surrounding environment, and allow the subject to become a silhouette. Sun stars are achieved by increasing the f-stop number, or narrowing the aperture but every lens will have a different effect (dependent on the number of diaphragm blades in the lens). We like to use Canon's 16-35mm lens at f/22 to create a 14-point sun star by partially obscuring the sun behind a tree or rock. To eliminate the flare caused by the sun, we then take another exposure for the surrounding environment at a wider aperture – for example, f/16 – and cover the sun (best achieved in live view mode and using our fingers). The sun star image is then blended into this second exposure. If you wish to keep the flare effect, a second image is unnecessary. Generally







speaking, shooting later in the day – when the sun is lower in the sky – will allow more control over where the sun is positioned. Extra glass, like UV filters, should be removed to keep flare effects to a minimum if that's your goal. Polarisers have no effect when you're shooting straight into the sun, and may even cause detrimental effects such as uneven colour in the sky. We recommend removing them.

## 02 Shoot waterfalls in bright light

Every landscape photographer knows that overcast days are the best times for shooting waterfalls as the light is diffuse and you can avoid high contrast. Cloudy days also allow you to shoot longer exposures, which most photographers use in waterfall images to blur the water flow.

We've discovered that while all this is true, a photograph of a waterfall with direct sunlight can make for a unique and dynamic image. If there is direct sunshine on a waterfall, a neutral density (ND) filter will help control the light yet allow a long exposure to be taken. We take one exposure for the waterfall with the filter, then remove it and take another exposure for the waterfall surroundings. We can then blend these images during editing. An ND filter may not always be needed, but usually at least two exposures are required. With bright light there also tends to be more noticeable glare on surrounding rocks and foliage. Use a polariser, which reduces or eliminates glare, then take a second exposure with the polarising effect turned off if you want a reflection of the waterfall in the splash pool.







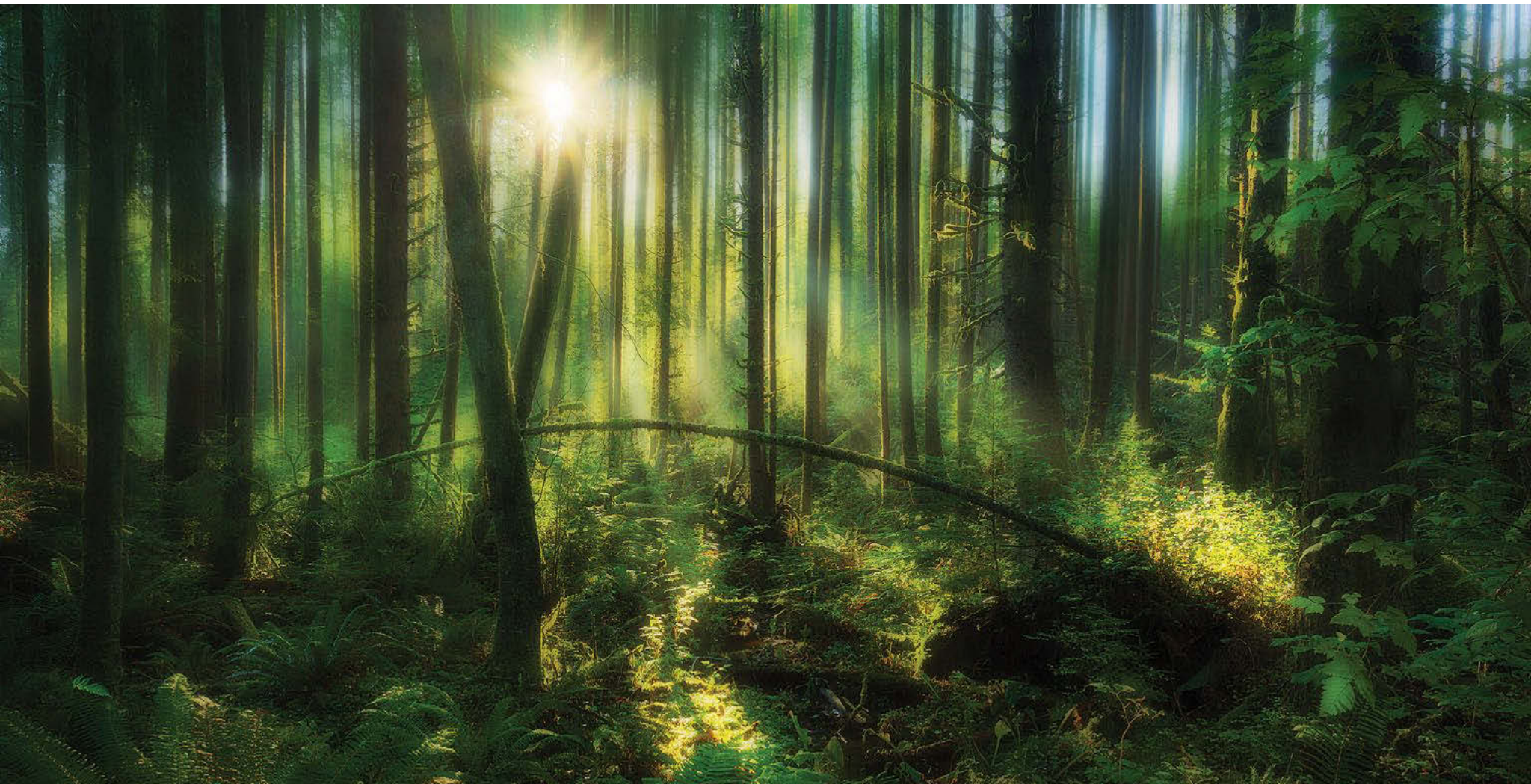
# HOW TO Master Landscape Lighting

## LEFT

Regans Pool, Karijini NP, WA. "This location is only accessible via a tour. Two exposures were taken to enhance reflections and colours on the rocks on either side of water," says Marianne Lim. Image blended in Photoshop. Canon EOS 6D, 17-40mm f/4L lens, 2s @ f/16, ISO 400. Benro tripod, timer function. Contrast and colour adjustments after blending. Curves and dodge and burn functions in Adobe Photoshop CC.

## BELOW

Ecola State Forest, Oregon, USA. "While exploring the surrounds of Cannon Beach mid-morning we noted faint mist and light streaming through the backlit trees and composed into the light to capture the effect," says Toh. Canon EOS 6D, 17-40mm f/4L lens, three exposures 0.4s, 1s, 2s @ f16, ISO 200. Benro tripod, cable release. Exposure blending done with luminosity masks in Adobe Photoshop CC. Colour, local contrast, vertical motion blur filter, 'orton' effect done in Adobe Photoshop CC.



## 03 Lighting tips in canyons and gorges

Canyons and gorges can be tough environments to work in, and tricky to photograph. We've found the best times to shoot these environments are early to mid-morning, and mid- to late-afternoon, when the sun is not shining from directly overhead into the canyon itself.

To capture the vibrant colours of the cliffs, bright sunshine is also required, which means those sunny days are perfect for shooting in the ravines. Overcast days tend to lower the intensity of the colours and this can result in flat images which lack contrast.

The best lighting situations occur when the sun lights up only one side of the gorge and is reflected on to the other side. This gives a glow to the walls, and any water pools will also reflect the colour. We look for reflected blue sky and trees in moving water to give an abstract palette of blue, green, red and gold colours.

A polariser is extremely handy when shooting in this situation, as it helps enhance natural rock colours, while at the same time working to reduce unwanted glare. Elements of the

scene which depend on reflected light are best photographed without any polarising effect.

We find that we often take two exposures of the same scene and twist the polariser for best effect in the separate exposures, which are later blended in editing. Very often there are times where, in the immediate vicinity, gorge walls are giving off the reflected light, but in the distance a gorge wall is in full sunlight. This creates a very high-contrast scene and requires more than one exposure to avoid either blowing out the highlights or underexposing the dark areas.

In our experience graduated neutral density (GND) filters are not so useful as there is often no distinct horizon line in gorges. The filter we most use is the polariser, though in some instances we also use an ND filter.

## 04 Shooting in forests and rainforests

Where foliage is dense, such as in forests, many of the same guidelines apply as when we're photographing waterfalls. Usually bright, diffuse lighting is the most aesthetically pleasing because there are no areas of harsh, uneven lighting. This type of light



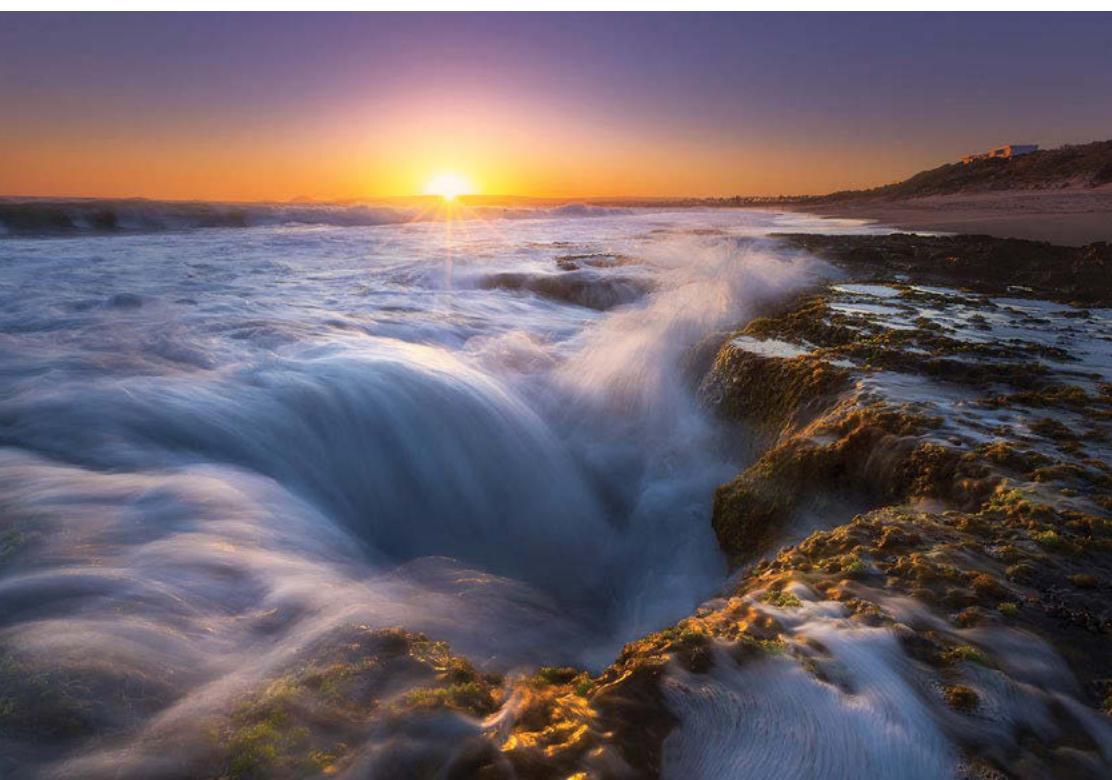
# HOW TO Master Landscape Lighting

## BELOW

Knight's Beach, Port Elliot, SA. "This image was shot in late December on a clear day with a high but receding tide," says Toh. "Four frames were taken for the sky, midground waves, foreground waves and receding water motion from the bottom right of image." Canon EOS 6D, 16-35mm f/2.8 II lens. Exposures of 1/20s for sky, 1/6s for mid-ground waves, 0.3s for foreground waves @ f/18, ISO 50. Benro tripod, cable release, Kata rain cover. Exposure blending done with luminosity masks and manual blending in Adobe Photoshop CC. Colour, local contrast, 'orton' effect done in Adobe Photoshop CC.

## RIGHT

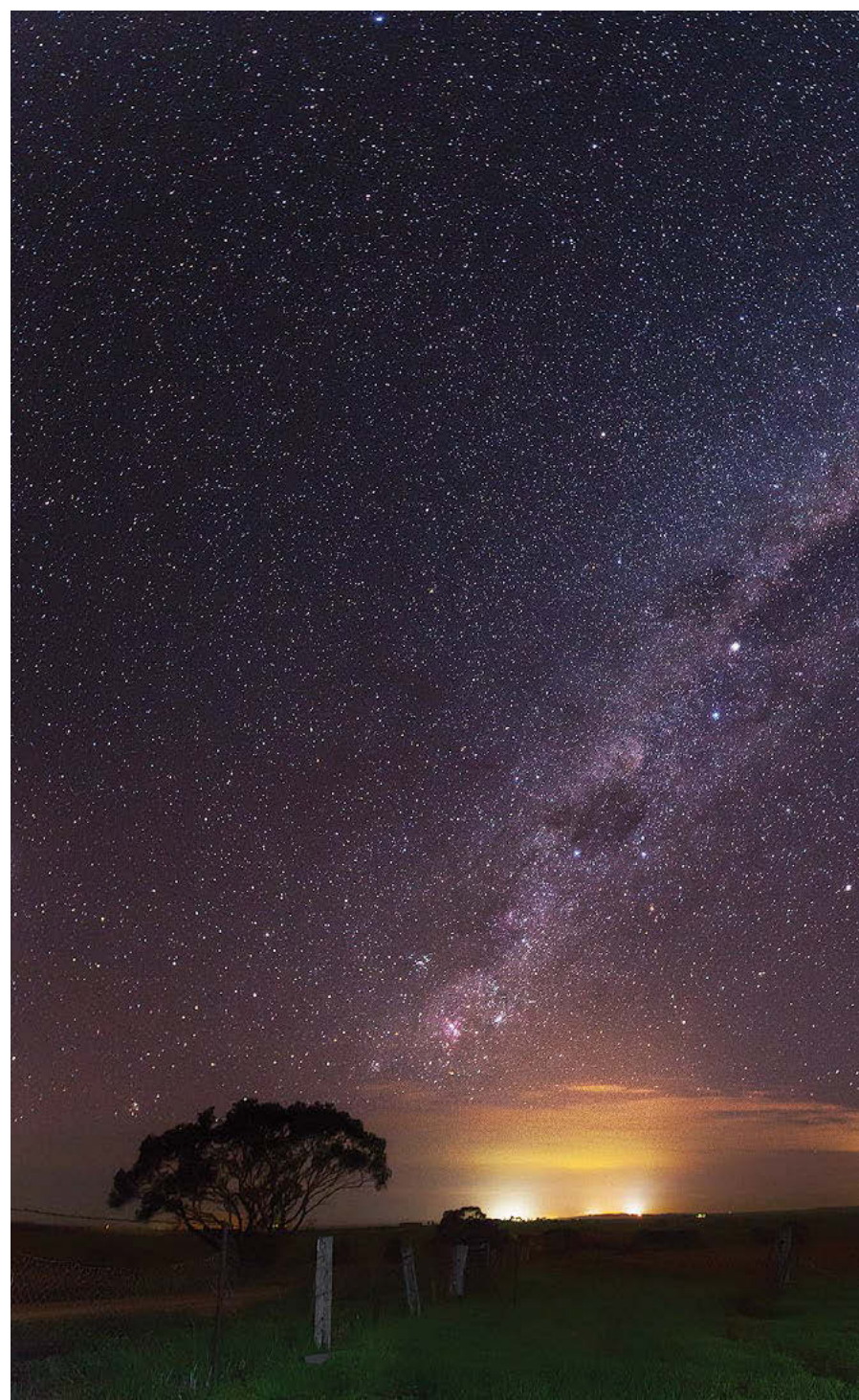
Bondleigh House in South Australia. "This ruin was accessible 20km along a dirt road from Callington," says Toh. "The image was taken in August when the Milky Way core is visible directly overhead. A total of 13 exposures in vertical format with 3-4 seconds of light painting for exterior lighting. One additional frame was shot for the interior, which was illuminated with a torch." Canon EOS 5D Mk III, 16-35mm f/2.8II lens, 30s @ f/3.2, ISO 3200. Benro tripod, cable release. Panorama stitching and warping in Adobe Photoshop CC. Colour, contrast and noise reduction adjustments using luminosity masks in Adobe Photoshop CC.



gives a soft, dreamy feel to the scene, which we can enhance with a blur layer in post-processing. The best subjects on bright, cloudy days are moss-covered trees, waterfalls within the forests, fungi growth and detail images.

However, shooting with light in forests and rainforests isn't as difficult as it might seem. Once again, dynamic range can be captured in multiple images, rather than relying on a single exposure. Look for interesting lighting situations, such as a lone tree that's lit up, or a patch of light on the forest floor. When the sun is out, there is also an opportunity to create a sun star, especially in such a conducive environment where tree trunks and foliage are perfect for partially obscuring the sun.

Shooting with the sun as a side light source can add depth to an image. Some trees will be lit, and others may only partially be lit or not at all, which allows the viewer to explore the play of light within the image. Consider also the type of forest you're shooting, because different types of forest will look their best at different times of the day. For example, a redwood forest photographed near sunset will pick up the orange hues of the sun and take on an even more reddish hue. An evergreen rainforest might benefit from early morning sun to create a green scene with golden overtones.



## 05 Lighting for beautiful seascapes

Shooting on the coast can be challenging in terms of safety and composition. To prevent movement of the camera during an exposure, the tripod either needs to be on immovable objects (rocks), or firmly planted in the sand – especially if water movement occurs at or near the tripod. Seascapes can be photographed in any lighting conditions, although the type of mood you want to convey will determine when you make the image.

Bright, sunny days call for a midday session, when the sea will best reflect the colour of the sky. Stormy weather can make for dramatic images at any time, but at sunset can result in a fiery show of light. Very cloudy days can be good for monochromatic images.

At the coast we tend to shoot during the golden hours, capturing side lighting for the best textural effect. Details in the sand and rocks are most accentuated when the sun is low in the sky. Depending on the location, we like to use any or all of our filter kit (GND and ND filters, and polarising filters) to create the image we want. ND filters are most useful where a smooth water effect is desired, or if it's very bright and we





want to use a long shutter speed. If there are fast moving clouds an ND filter combined with long shutter speeds will give interesting effects.

To capture an image with moving water, we'll take more than one exposure. In many cases we use a graduated ND filter to control the light above the horizon, then take as many exposures as required until we feel we have the right water movement in the foreground. We try to keep rocky elements either well below the horizon or well above. In the latter case if we use a graduated ND filter we will take another exposure of the rock without the filter so that the filter gradation line doesn't run through it.

When we shoot seascapes, it's one of the few times that we might shoot into the sun. Sometimes it can be particularly difficult to control the light if there are no rocks with which to create silhouettes or sun stars. In these cases we take an exposure of the scene just prior to sunset, while there is still light, then take a second exposure of the sky when the sun has dipped below the horizon.

This technique can also be used at sunrise, but it's slightly more challenging. If you're after a sun star it can still be created by using the horizon to partially obscure the sun, although this moment can be very fleeting.

## 06 Ultimate background: The Milky Way

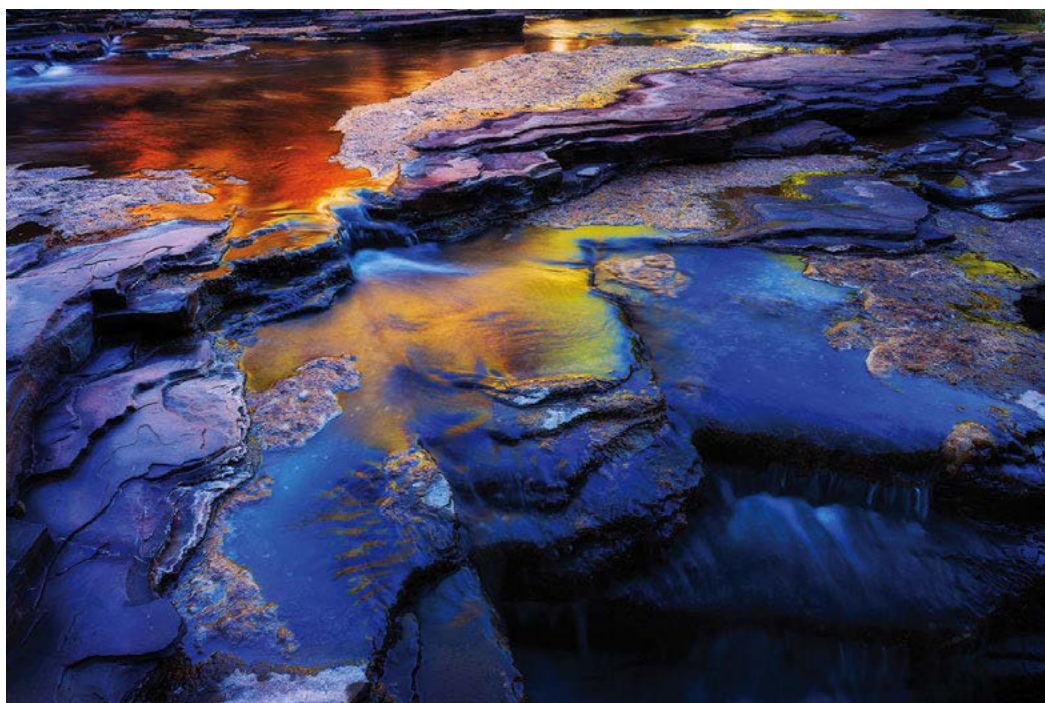
In general, when shooting stars you need to have an idea of the style of 'night' image you want because certain technical aspects can differ from one scene to another. It's important to note that for the clearest stars, you need to be as far away from light pollution as possible. Shooting the Milky Way involves achieving the correct focus and ensuring the shutter speed doesn't result in star trails due to the Earth's rotation. It's very useful to have a wide-angle lens with a minimum f-stop of 2.8 so that the ISO settings do not need to be pushed too high. When shooting with a wide open aperture, depth of field is reduced so you need to make sure that the stars are the focal point. Unfortunately the infinity marking on most lenses does not actually correspond to infinity as a focal point. We've found the following technique to be helpful in focusing on the stars. Using manual focus mode, turn on live view while pointing the camera at the brightest stars, then fine-tune the focus until the stars are as fine or sharp as possible. At wide open apertures such as f/2.8 or f/3.2, the stars will be in focus, but anything in the immediate foreground may fall outside the focal plane of this narrow depth of field.





# RIGHT

Kalamina Gorge, Karijini NP, WA. "These morning reflections were captured by turning the polariser to full effect, and using a slower shutter speed to blur the colours," says Lim. Canon EOS 6D, 17-40mm f/4L lens, 1.3s @ f/16, ISO 100. Benro tripod, timer function. Contrast and colour adjustments using luminosity masks and curves in Adobe Photoshop CC.





# HOW TO Master Landscape Lighting



WEB: SEE MORE OF MADELINE LIM'S AND DYLAN TOH'S STUNNING LANDSCAPE IMAGES.

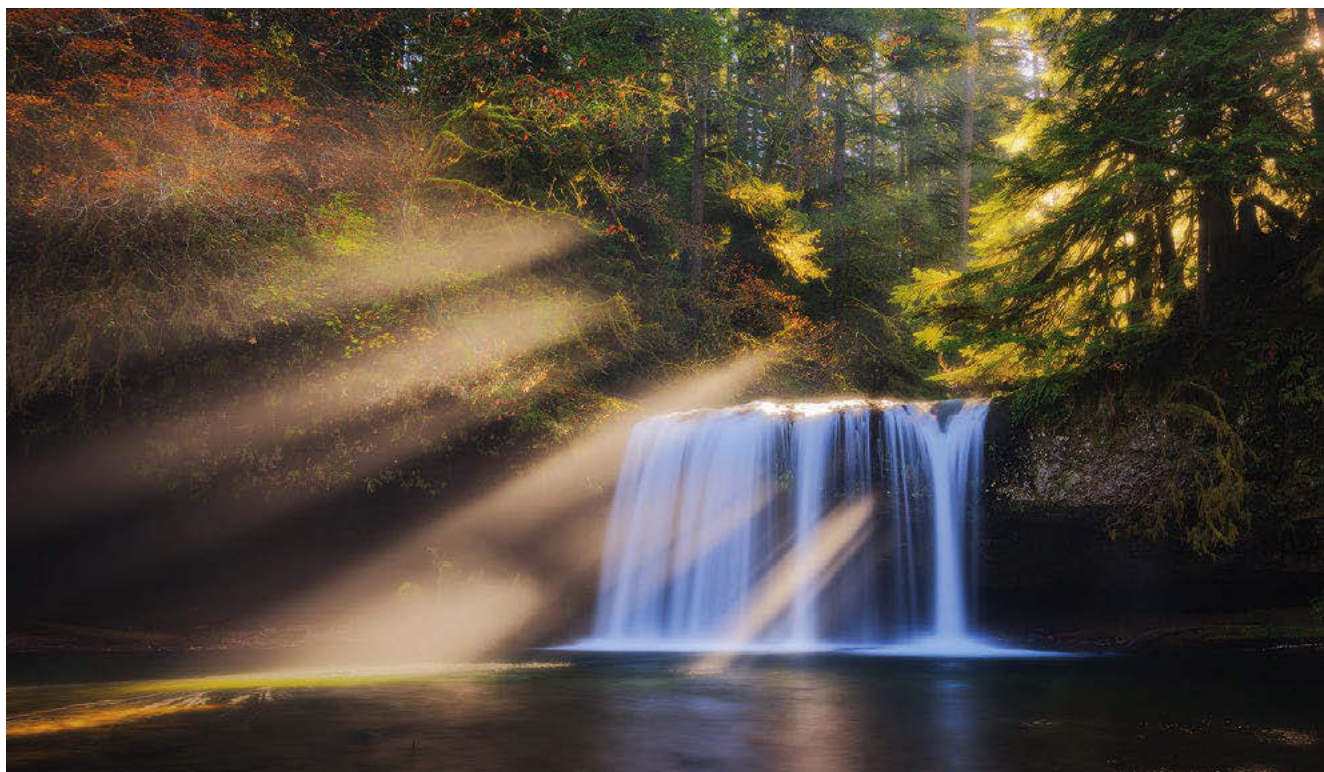


## LEFT

Three Sisters, North Island, NZ. "You can only shoot from this location when the tide is low," says Lim. "Two exposures were required – one for the water motion and one for the other elements. The sun was obscured by the rock to give a flare effect, and the tripod had to be elevated on sturdy rocks." Canon EOS 6D, 17-40mm f/4L lens, 2.5s (water) @ f/16, ISO 200. Benro tripod, remote release. Contrast, colour adjustments, screen and soft light blends in Adobe Photoshop CC.

## BELOW

Upper Butte Creek Falls, Oregon, USA. "This waterfall is located 20km from the small town of Scotts Mills along a rough dirt road," says Toh. "The image was taken in late morning with rays of sunlight streaming over the waterfall and its spray." Canon EOS 5D Mk III, 16-35mm f/2.8 II lens, 3 exposures – 1s, 3s, 6s @ f/16, ISO 50. Benro tripod, cable release. Exposure blending done with luminosity masks in Adobe Photoshop CC. Colour, local contrast, 'orton' effect done in Adobe Photoshop CC.



A rough guideline to prevent the appearance of star trails is to ensure that exposure duration is no longer than 500 divided by the focal length for full-frame cameras. For example, if you're taking an image at 16mm, then using the guideline 500 divided by 16, you get an exposure time of approximately 31 seconds. For non-full-frame cameras, multiply the focal length by your camera's crop factor for the true focal length before using the formula.

To create an engaging 'star' image, you need an interesting foreground to complement the stars. There are three main approaches we take in creating a foreground with enough lighting. Firstly, the foreground can be 'painted with light' by using a diffuse light source during the exposure. You simply take a torch or some other artificial light source and walk around the foreground during an extended exposure. As long as you move quickly enough, the light will be recorded, but you won't be! However, care should be taken not to overexpose the foreground or to paint too unevenly. Secondly, the night photographic session can be

timed for a night around the half-moon phase or less. This way the stars will still be visible while the foreground should not need additional lighting. If the moon is any brighter, the foreground will look like a daytime image and the stars will be fainter. The final approach in shooting this style of image is to take separate shots for the stars during darkness and another at twilight using different exposure settings. They can then be blended later during editing.

Some of the tips given here are repeated to create very different images, like the technique of taking more than one exposure to capture the dynamic range of a scene. This tip in particular is limited by the sensitivity of the camera's sensor, and may well be better with new models. In general, all the other tips explain methods we have learned to manipulate light in the field using a combination of our knowledge, science and our equipment to capture a final image. We hope these techniques will help you to read the light better the next time you're chasing it! 🌟



The Twelve Apostles on the Victorian coast. Very windy conditions and plenty of cloud cover made shooting conditions difficult, but a long lens allowed a closer shot when the sun briefly surfaced. A longer shutter speed smoothed out the water and side lighting added texture. Image by Marianne Lim. Canon EOS 6D, 70-200mm f/2.8L lens, 25s @ f/16, ISO 400. Tripod, ND filter. Contrast, colour adjustments, sharpening in Adobe Photoshop CC.











Upper Butte Creek Falls, Oregon, USA. This waterfall is located 20km from the small town of Scotts Mills along a rough dirt road. Taken in late morning with rays of sunlight streaming over the waterfall and its spray. Image by Dylan Toh. Canon EOS 5D Mk III, 16-35mm f/2.8 II lens, 3 exposures 1s, 3s, 6s @ f/16 ISO 50. Benro tripod, cable release. Exposure blending done with luminosity masks in Adobe Photoshop CC. Colour, local contrast, 'orton' effect done in Adobe Photoshop CC.













Kalamina Gorge, Karijini NP, WA. Morning reflections were captured by turning the polariser to full effect, and a slower shutter speed used to blur the colours. Image by Marianne Lim. Canon EOS 6D, 17-40mm f/4L lens, 1.3s @ f/16, ISO 100. Benro tripod, timer function. Contrast and colour adjustments using luminosity masks and curves in Adobe Photoshop CC.









Punchbowl Falls, Columbia River Gorge,  
Oregon, USA. Taken two hours after dawn  
with light streaming above the falls catching  
the waterfall spray. Image by Dylan Toh.  
Canon EOS 5D Mk III, 70-200mm f/2.8 II lens.  
Five exposures from 0.3s to 5s @ f/16 ISO 50.  
Benro tripod, cable release, circular polariser.  
Exposure blending done with luminosity  
masks in Adobe Photoshop CC. Colour, local  
contrast adjustments in Adobe Photoshop CC.



# The great travel dilemma

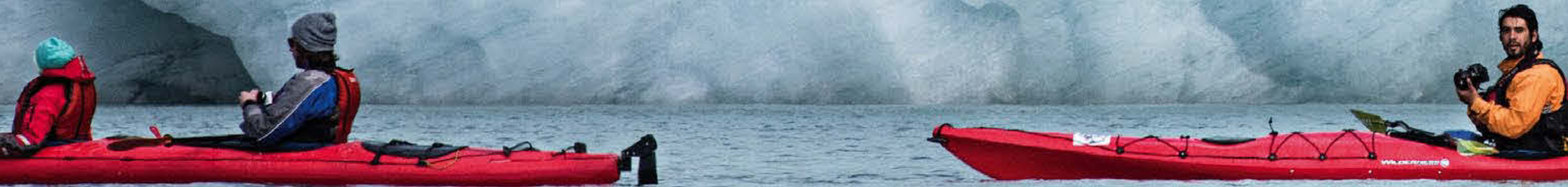
**One of the most perplexing decisions in travel photography happens before you even leave home. Which lenses should you take and which ones should you leave behind? While lighter might be better for your back, you don't want to miss the shot of the trip because the best lens for the job is a few thousand kilometres away! As [Anthony McKee](#) discovered on a trip through Chile earlier this year, there's no such thing as a perfect solution when it comes to the great travel dilemma.**

**L**ike bus drivers, professional photographers don't take holidays so much as they "enjoy excursions". Away from the burden of client demands, a trip overseas for any photographer should offer an opportunity to relax the mind, open up a personal vision and rediscover how we see the world. That was the case for me when I headed off with my wife to visit her brother in Santiago, Chile. Rather than being a slave to a large camera bag for three weeks, I wanted to travel light, cover distance and ideally see more than I usually would. That meant leaving gear behind!


Last year I travelled to the Solomon Islands with just a Nikon D810 body, a Tokina 17-35mm f/4 and a Nikon 70-200mm f/2.8 packed into my Tamrac Rally 58 hip pack. I only had two regrets from that trip. Sometimes I needed a faster wide-angle lens, and for all its weight, I didn't get enough use out of the 70-200mm. For the trip to Chile I decided to take the Nikon D810 and the 17-35mm again, but instead of the 70-200mm I opted to take Nikon's new lightweight 300mm f/4 PF VR lens, and for low-light moments I packed a Nikon 35mm f/1.8 FX prime lens. This entire kit fitted easily into the hip bag, and remarkably the kit was half a kilo lighter than the kit I took to the Solomon Islands.

With just the 17-35mm wide-angle range and the 300mm telephoto lens I was also setting myself a personal project; for the next three weeks I would either be looking wide or distant for all my photographs. There was going to be no middle ground!

We arrived in Santiago on a warm Friday afternoon and soon began enjoying the weekend with family. Recovering from jet lag was high on the agenda, but so too was the opportunity to start





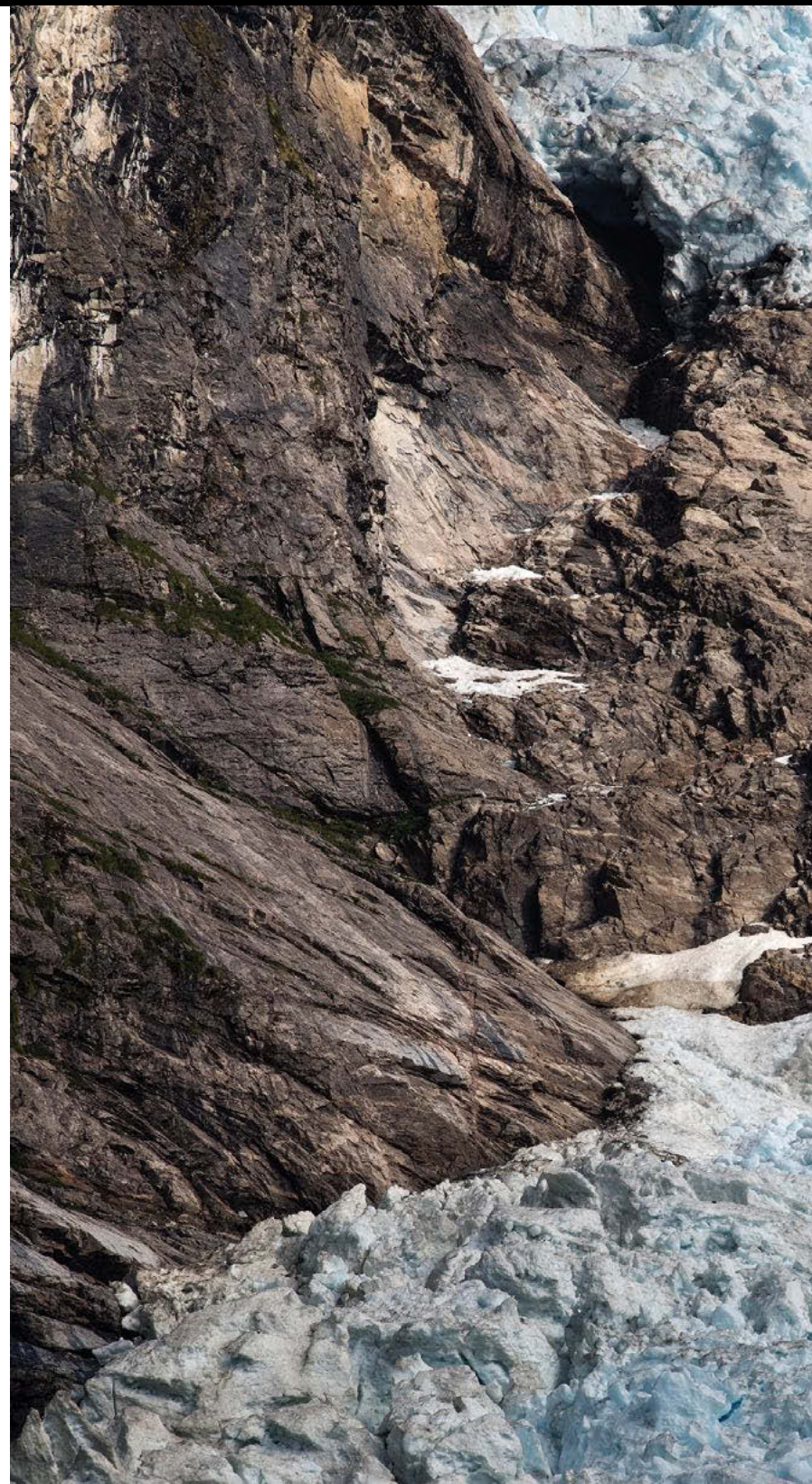
A full-page photograph of a massive glacier face. The glacier is a deep blue-grey color with visible vertical and diagonal crevasses. At the base of the glacier, two kayakers in red gear are paddling on a calm body of water. The kayakers are in the lower right foreground, providing a sense of scale to the enormous glacier. The water is a pale blue-grey, reflecting the color of the ice.

There are no helicopters to fly you onto glaciers in Patagonia; the only way to get close to the scenery is to hike or kayak to your destination. We joined Kayak en Patagonia for a paddle down the Serrano River, and the following day we paddled across the icy lagoon to the foot of the Serrano Glacier with our guide, Jose (in the yellow jacket). The 300mm lens makes the kayakers appear slightly closer to the glacier face than they really were, but it does show just how large these shafts of ice are. Nikon D810, 300mm f/4 lens, 1/640s @ f/11, ISO 400.



## Packing light

If you typically spend long days wandering foreign territory, then packing light is often the smart option for maximising your photography. Travelling light lets you cover more distance, and chances are you'll be better prepared physically and psychologically for making photographs when you do see something you like. Some photographers travel with one camera body and one lens, although if that lens happens to be a super zoom like an 18-300mm lens, you might not be getting the best results. A better option is to use two lenses with shorter zoom ranges; a 17-35mm lens and a 70-200mm (or equivalent) lens often provides most of the options you need for travel photography, with the option of a 50mm f/1.8 lens to cover the middle ground and provide some low-light performance if you need it. Of course, the next problem is what to carry the camera gear in. I don't like backpacks for travel, only because they can be tampered with in a crowd, and although I have used traditional camera bags extensively in the past, they can be a real shoulder killer! Nowadays the two bags I am most likely to travel with are a messenger bag and a hip-pack (aka a bum-bag). The messenger bag is ideal for fitting in a small camera kit along with the laptop, however once I get to a hotel, this bag typically stays in the room. When I go out for a wander I use the hip-pack because it's discrete and I can keep both hands free in the knowledge that the bag is relatively secure, no matter what I'm doing. One other subtle feature about hip packs is that they cover over your trouser pockets, thereby quietly reducing the risk something might fall out, or someone might reach in while I'm concentrating on other things. For my trip to Chile I used a Think-Tank Urban Disguise 60 as my carry-on bag, but once at our destination I primarily used a Tamrac Rally 58 hip pack to carry my gear. It was large enough to fit a Nikon D810 SLR and Tokina 17-35mm lens along with the new Nikon 300mm f/4 PF VR lens and the Nikon 35mm f/1.8 FX prime lens for those low-light moments.



exploring the city. Santiago is located on the same latitude as Sydney, but rather than being coastal, it's located 90 kilometres inland, surrounded by the snow-capped Andes mountains. This should have made for some stunning photographs, but six million people and their reliance on cars have created an air pollution problem which leaves the city continually covered in smog. Still, this didn't stop people from enjoying the parks in the central city, as we discovered on our first wander into the CBD.

## Human landscape

The next Monday we flew from Santiago to Punta Arenas, a small port town on the western shores of the Magellan Straits, which is about as far south as you can travel on the South American continent short of crossing over to the Tierra del Fuego archipelago! This is where cruise ships depart for Antarctica. Our destination for the next week was back towards the north; the Torres de Paine National Park and its surrounds. Over recent years this park has become an iconic destination for landscape photographers, and while I was keen to see it, I was also interested in observing the human landscape.

At 53 degrees south Punta Arenas is further south than Tasmania, New Zealand's sub-Antarctic islands, and even the Falkland Islands. Fewer than 200,000 people live this far south,





#### LEFT

There are dozens of glaciers in the south of Chile and Argentina, and each one has its own unique visual story to tell. This is a close up of rock and ice on the Serrano Glacier. Nikon D810, 300mm f/4 lens, 1/1000s @ f/11, ISO 400.

#### BELOW

Valparaiso is a coastal city just over one hour's drive from Santiago. The city used to be one of the main ports of call for ships travelling between the Atlantic and Pacific oceans via Cape Horn. Once the Panama Canal opened in 1914, the city went into decline, but in 2003 it was listed as a UNESCO world-heritage site. The city is visually rich, with plenty of interesting buildings and some amazing street art to photograph. Nikon D810, 35mm f/1.8 lens, 1/1250s @ f/8, ISO 200, -2/3 EV.



and yet in the northern hemisphere well over 60 million people live just as far north in cities like Dublin, Liverpool, Hamburg, or even further north in cities like Stockholm, Moscow, or Reykjavik. The appeal of Patagonia though, is its remoteness. Down here you know that to the left or right of you there is nothing else out there but rolling ocean and constantly howling cold winds.

We picked up a rental car at the airport and armed with a map we drove out of the car park and turned north. Just as most tourists arriving in Australia have expectations of seeing white beaches and kangaroos everywhere, I probably had expectations of seeing mountains at every turn. But I was disappointed. The 250km drive to the small town of Puerto Natales was through relatively flat, tussocky ranch country populated by sheep and cattle. As we drove into Natelle though, mountains emerged on the horizon, and even more remarkable was just how still the evening was. Locals were wandering about the town square, some construction workers were creating a noisy protest on a street corner, and stray dogs were chasing policemen on motorbikes. This was a photographer's paradise and my only problem was trying to be everywhere at once! Despite the region's notoriety for strong winds and rain, we managed to arrive in time for a slice of fine weather.

### Wild landscape

We spent the next day kayaking with a small group on the Serrano River, just on the edge of the Torres de Paine National Park. The river was flat and easy to paddle on, with just one short portage past a rapid to interrupt the journey. That evening we camped on the edge of the Serrano Glacier lagoon with our tour group, drinking pisco sours (a local alcoholic drink) and dining on camp food. The next morning we carried the kayaks over to the lagoon and paddled through floating ice to the base of the glacier. Although I was a bit timid on the first day of paddling, I felt comfortable keeping my camera kit in my lap for this paddle, swapping between wide and telephoto several times during our hour-long excursion. The kayak trip concluded with a boat ride down Última Esperanza Sound back to Puerto Natales.

After another night in Natale we drove the rental car further north to the Torres de Paine, taking time to stop and shoot some of the local sights and fauna. A huge wool shed next to a border crossing with Argentina kept my camera busy for half an hour, and further up the road herds of guanaco (a local type of lama) grazing next to the road presented another reason to stop. These animals seemed unfazed by my presence as I walked about them to include a snow-covered mountain in the background. At Luguna Azul,





a lake to the east of the park, I was even able to get within a few metres of a fox. It, too, seemed unperturbed by my presence until I crouched to get a better angle, at which point I must have appeared a threat so it ran off.

Our accommodation for the night was the Refugio Torre Central, one of several 'refugios' located about the Torres Del Paine National Park. These large hostels provide hikers and travellers with meals, a hot shower and a warm bunk-room at an affordable price. From the refugio we had views of the Torre del Paine peaks, a sharp rock-face that rises from the mountains like headstones in a cemetery.

## Digital workaround

One group of hikers we met that evening were planning to walk to the base of the Base de Les Torres for sunrise. I really wanted to join them, but there were two problems; it was a four-hour walk to the base (these people were leaving at 3am to get there!) and we were planning on catching the ferry to Lago Grey at midday. In the end I opted to get up at 5.30am and climb a hill at the back of the refugio in search of my own viewpoint for the sunrise. The first rays of sunlight looked stunning on the peaks, and it was about then I realised that my 35mm lens was too wide to capture the vista and the 300mm was too long! The simple solution was to make a series of captures with the 300mm and stitch the images

together in post production. And I ended up with a bigger file.

After breakfast we drove to Lago (lake) Pehoe where we left our car, put on backpacks and caught a ferry across to Refugio Campamento Paine Grande at the start of the Grey Glacier walk.

The 11-kilometre walk is marked on guide maps as a 3.5 hour walk, but whoever wrote that description was probably not a middle-aged city dweller! I can walk uphill all day, but walking down hills is slow work for me. We took closer to five hours to get to the Refugio Grey, by which time our joints were grumbling. The Spanish name, Torres del Paine, actually translates to Towers of Blue, but for the unfit amongst us, 'Towers of Pain' would be just as apt.

## Trekking & shooting

For many people on the boat the Grey Glacier was the start of several days solid trekking. Some people were about to set off on the "O" walk, which took them up past the Grey Glacier and around the back of the Torres del Paine National Park; by the time they arrived back at their starting point they would have covered 110 kilometres over some rather difficult terrain. Other hikers were setting out to do the 58 kilometre "W" trek, which started at the Grey Glacier, went around and up into French Pass and then finished at the Base de Torres.

The next day was spent near the refugio, enjoying a couple of easy





***“I realised that my 35mm lens was too wide to capture the vista and the 300mm was too long!”***



walks towards the glacier, which flows 20 kilometres down a valley to meet the lake. The glacier is stunning, but trying to get a good angle does take some effort. And while many Australian or New Zealand landscape photographers might feel inclined to fly over the area for a view, no tourist helicopters or light aircraft operate around Torres de Paine. If you see some great landscape photos from this area, it is probably because the photographer “legged it” to the site rather than dropped in from the sky for an hour.

Unlike our first night at the Refugio Grey, when we practically feel asleep with our boots on, our second night was enjoyably social, drinking more pisco sours and talking to interesting people. It was only late that night that we discovered the one downside of refugios; our roommate was a 60-something German hiker who snored with all the gusto of someone ingesting a trombone! There was little chance of us oversleeping, which was probably a good thing; all three of us were up at 5.30am for the hike back to Refugio Paine Grande and the ferry to take us back across Lago Pehoe and our car.

## **Into the community**

We went back to Natales for one last night, and this time I explored the community. This was a frontier town with small houses made mostly of timber and corrugated iron, and it was enchanting on many levels. In as much as I enjoyed my week

exploring the Torres del Paine, the documentary photographer in me could just as easily have spent the week in this town. On sunset, high lenticular cloud above the town created a superb backdrop to urban landscapes, while the following morning in grey light, I enjoyed watching the town of just 20,000 people (and probably just as many dogs!) get busy with their day.

We flew back to Santiago and two days later we were travelling again, this time with my brother-in-law and family to spend Easter in the Lakes District 800 kilometres south of Santiago. Our accommodation for the weekend was a “cabaña” in Pucon with a view of Mount Villarrica, a volcano which had erupted just a few weeks before we arrived. The view should have been spectacular, were it not for a misty drizzle which had joined us for the weekend. We had almost given up on seeing the volcano when late on our last afternoon the clouds slowly began to break up. From our deck we watched as the late afternoon sun added a glow to the steam and soot venting from the crater, and then as darkness settled in for the night, the lava maintained the glow in the cloud. It was mesmerising to watch this glow get slowly brighter and then darker again. I set my cameras up on a tripod and made some time-lapse movies and a few stills, although the photos were nowhere near as compelling

### **ABOVE**

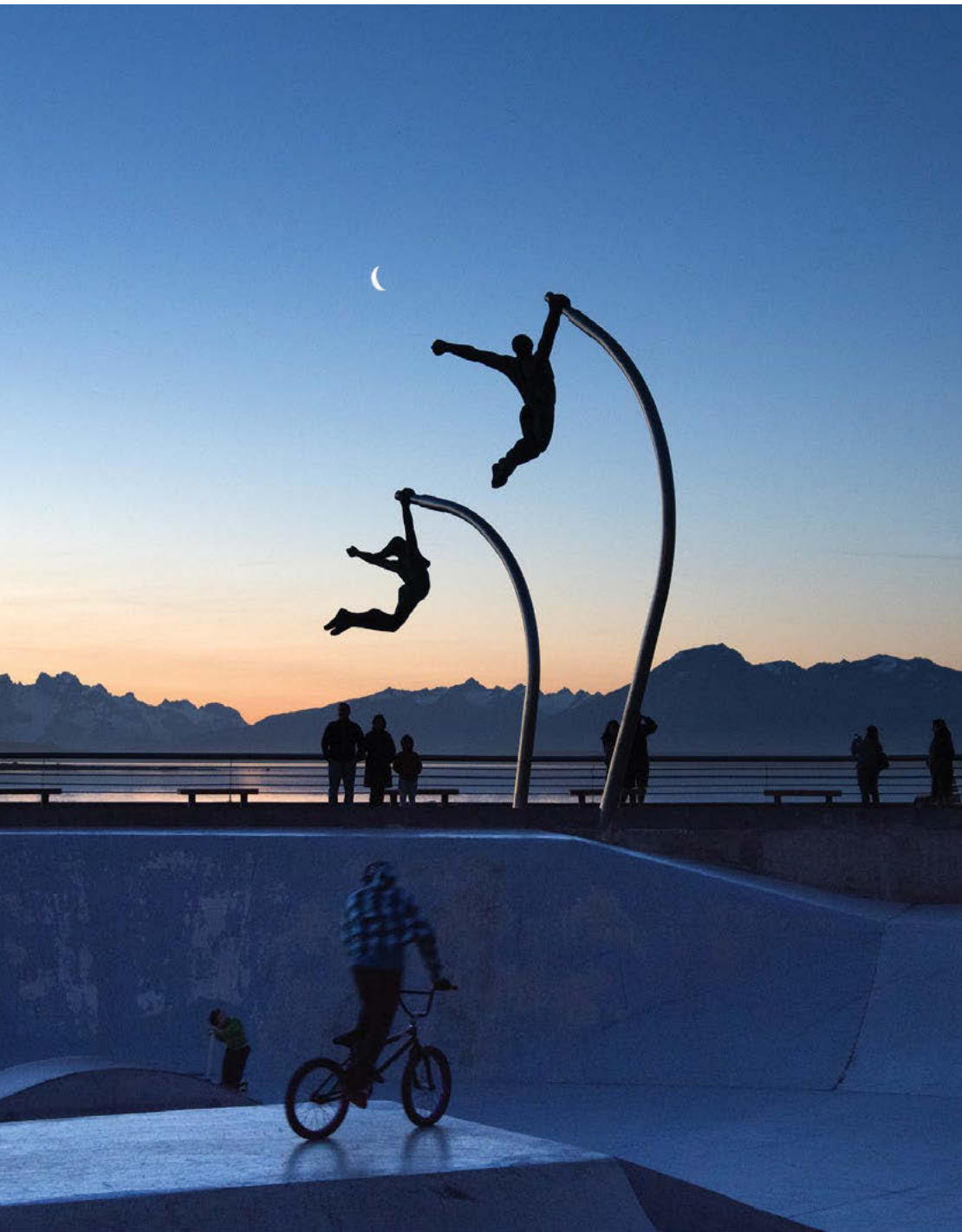
This old pier in Puerto Arenas becomes a magnet at sunset for gannets and photographers. Nikon D810, 300mm focal length, 1/500s @ f/4.5, ISO 400.

### **ABOVE LEFT**

This is a view of the Torres del Paine peaks from a hill behind the Refugio Torre Central on the western side of the park. This image was stitched together from seven photographs made using the 300mm lens. Nikon D810, 300mm focal length, 1/125s @ f/5.6, ISO 100.



# HOW TO Prepare and Shoot Overseas



## ABOVE

On a nice evening Puerto Natales can be a photographer's dream. This pair of sculptures reaching for the sky are on the town waterfront. Nikon D810, 17-35mm f/4 lens @ 34mm, 1/80s @ f/4, ISO 400.

## Getting there: Chile and Torres del Paine

Qantas fly a 747-400 direct to Santiago, Chile four times a week, while Qantas codeshare partner LAN fly seven direct flights to Santiago each week. Prices start at about \$1800 return, although special price deals are occasionally available. Note that Australian passport holders also need to pay an Entry Reciprocity Fee of US\$95 on arrival into the country. Getting to Patagonia requires an additional flight from Santiago to Punta Arenas flying LAN or Sky Airlines. The average cost in both directions will be about \$250A. Once in Punta Arenas you'll need to rent a car or catch a bus to get the 250 kilometres to Puerto Natales. The Torres del Paine National Park is a further 150 kilometres drive from Puerto Natales. A range of accommodation is available in the park, from Eco-Camp and Las Torres Patagonia (allow \$350-\$450 a night) through to the "refugios" – backpackers bunk-room accommodation which offer a great hot shower and hot food from \$30 a night.

as photos of the actual eruption which occurred on March 3. (There are a few photos online of this eruption that are worth googling).

## City life

Once we were back in Santiago, I was keen to explore the city again. My brother-in-law drove me into work early on the Monday morning, gave me a metro card and set me loose for the day. Santiago's metro system is affordable and easy to navigate; there are five lines and 108 stations which can get you most places in the city. Aside from the smog, which softened the light a little, the city was relatively clean and elderly street cleaners were a common sight.

The one thing that did amaze me about the city was the distinct absence of personal cameras on the streets. If I walk through most Australian capitals I will invariably see dozens of people every hour with their cameras. In Santiago I was lucky to notice two people shooting all day. Despite this, no-one seemed to mind me making photographs, and for the entire time I was wandering around the city I felt safe. As a professional photographer what I also noticed was the lack of camera stores. I did find one dedicated Nikon store in a mall and I was shocked to discover camera prices were almost double those of Australia, due in part to a steep import tax Chile applies to all electronic goods.

The following day, my wife and I drove over to Valparaiso, a city located on the coast, an hour's drive to the west of Santiago. During the 19th and early 20th century, the Port of Valparaiso was a significant port of call for ships travelling between Europe and the west coast of the Americas, but with the opening of the Panama Canal in 1914, the city suffered an economic decline. Nowadays the city is a UNESCO world-heritage site and a wonderful destination for photographers. It's rich in colour and character and if we'd had more time we could easily have spent two or three days exploring the streets.

My last day in Santiago was not only spent exploring, but teaching. One of the American kayakers we'd met in Patagonia was keen to learn more about street photography, and what made the day more interesting for me was that Maly was familiar with the city. We explored backstreets, markets, squares and even a gallery exhibiting New Zealand Maori artefacts. This provided me with a chance to show my friend some NZ culture, but also to explore making photos in low light. I finished off the day making portraits of family, and then after a dinner it was time to get packing and prepare for the next day's 14-hour flight home.

## Post-trip production

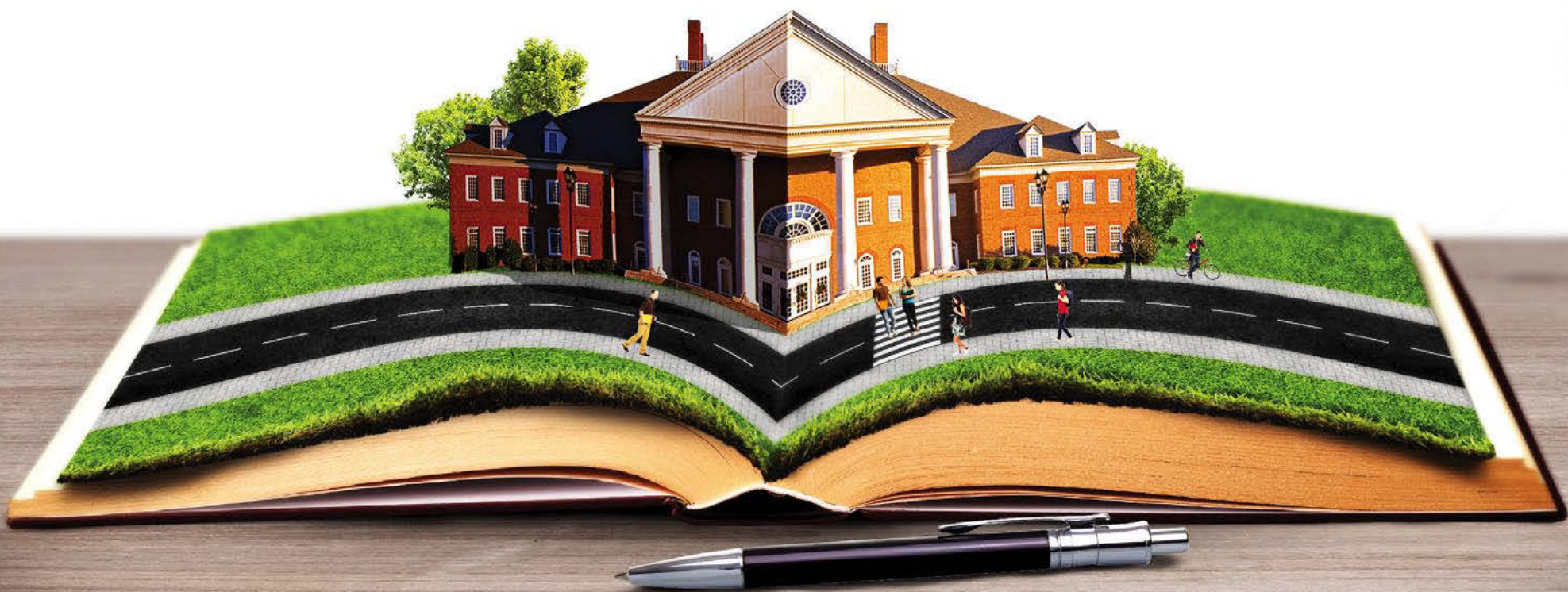
As I mentioned at the start of the story, trips abroad will always feel a lot like work for bus drivers and pro photographers, but I think the bus drivers do get it easier. After a week getting over jet-lag and the obligatory cold that greeted me soon after I arrived home, I had the task of editing 2500 images, and making adjustments to the 800 RAW files I opted to keep, a job which took me several days. On the bright side, I did get a great photographic record of our visit. As for the experiment of using just wide and telephoto lenses; I enjoyed travelling light for the three weeks, and it did work to some degree. But my advice to anyone else travelling to the same areas would be to have two zoom lenses – a 24-120mm and a 70-200mm. Then you'll be covered for almost any eventuality! ☺



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# Get creative!

**10 tips to improve your eye and transform the way you approach photography. Words and pictures by **Darran Leal**.**

**W**hat does photography mean to you? Is it simply a means to record the world around you or is it something more? Photography can be as functional or as creative as you want to make it. There are myriad ways to approach each scene and that's what makes photography so special. You might choose to capture a scene over several hours or in a fraction of a second. You can zoom in, zoom out, convert to black & white, paint with light and on and on the options go.

At its core, photography is a creative pursuit. The challenge, if you hope to improve as a photographer, is to understand and embrace your own creativity and find a way to express that through your photography. There's no quick fix to help you become more creative over night, but there are some things you can do to get the process started. The following are my tips to help you take your creative skills to a higher level of proficiency.

## **01 What is creative photography?**

A key starting point in your development is to understand that photography is a creative art form and creativity has no boundaries. As you learn more about photography there will be no shortage of people to tell you what you can and can't do with a camera – feel free to nod politely and ignore everything they say! Imagine, create,

### **ABOVE**

A 'standard' tour in Morocco suddenly got very exciting when I spotted this opportunity. The key here was to visualise what the scene needed as an 'extra'. I thought it needed a person to help with scale. 16-35mm lens @ 16mm, f/5.6 @ 1/90s, EV + 1, ISO 1600, hand held. Processed in Adobe Lightroom.



experiment and find your own path. Keep practising and stretching your own photographic boundaries.

## **02 Understanding the basics**

In an ideal world we wouldn't need to know about things like aperture, shutter speed, ISO, lighting ratios and all that other technical stuff. But there's no way around it; the truth is, knowing what you can achieve technically will help you get to where you want to go creatively. If you are new to photography, the first thing you need to understand is the triangle of exposure – aperture, shutter speed and ISO – and how each of these variables work together to not only determine the exposure, but





also the way the camera renders depth-of-field, movement and noise. While the technical aspects of photography are important, remember they're just a means to a creative end. It's better to have great ideas and average technical skills, than to be a technical genius thin on creativity. If you've got good ideas, you can always get someone to help you solve the technical issues. It doesn't work the other way around!

## 03 Setting a project

A great way to improve your creativity is to concentrate on one idea and keep working on it. Set yourself a personal project to document something in your local

community. Say you decide to photograph the closure of a local nursing home. Before you take your camera out think about how you will approach the project. What images will you take to tell the story? Can you photograph the residents, their families and the staff? What about the building itself, can you shoot it before and after the closure? How will the photos be lit? Will they be treated in any special way in post production? What about the format of the photos – will you shoot horizontal, vertical or square? The key here is visualisation. Personal projects can help focus your creative interests. Visualisation works on individual images, but it will also work on overall ideas. If you come up with a project, make





sure it's within your current capabilities. It's unrealistic to decide you're going to photograph Olympic skiing when you don't have the skills, and can't even get a media pass to a highly restricted Winter Olympics! But it's not impossible, if you have an interest in the sport, to make contact with local skiers and head up to the ski fields one winter. Ultimately, that could lead to the Winter Olympics. But you have to be realistic, and do some ground work. That all starts with personal projects and clear visualisation.

## 04 Get inspired

While it's important to find your own style, part of that process is familiarising yourself with the works of other photographers. Trawl the internet, magazines and photography bookshops for inspiration. What images catch your eye? Why do you think they work? Analyse the composition, lighting and emotional content of the photo? What aspects could you incorporate in your own work? While new photographers may start out mimicking other photographers' styles, keeping an open mind and following your own creative path will often springboard you into something more personal and unique to you.

## 05 Learn from others

I have enjoyed looking at creative works from photographers all over the world. It doesn't matter what experience or interests you have, you can always pick up something new, or simply enjoy a beautiful image. One of my key learning tools is the hundreds of photographers I travel with all over the world each year. No two photographers shoot the same subject in the same way, so I can always find some style or technique of interest, as long as I remain open to it.

In recent times my son Pearce has opened up my eyes to new ideas and to 'rebooting' old ideas. He loves to shoot film, process the results and then scan selected images. He's mixing digital with analogue technologies, and having a lot of fun doing it. I remember the fun of doing that when he was born in the early 1990s!

Related to that, I am regularly asked, 'Are some people born creative?' To my way of thinking, the answer is yes; some people just have it from a very early age. That doesn't mean that those with limited creativity can't develop it over time. They may have to work harder at it, but it's certainly possible to develop your eye, improve your composition and become more courageous with the creative decisions you make.





## 06 Share your work

I own an Epson 9800 large-format printer. For several years I've been printing one metre long canvasses and prints as my standard size. For me, big is beautiful! On my office wall I have two, two-metre-wide panoramas along one wall. These are two of my favourite images and they catch my eye every time. I cannot recommend highly enough that you buy a quality photo printer and that you print your own images. You can learn so much more! Photobooks are also a fantastic way to present your work to others, and importantly they help you to channel your creative interests. As I discussed earlier, focus (in both the technical and creative sense) is a really useful skill to develop, and photobooks are a great exercise in developing this approach. Each year I run a book-making course and each year I am blown away by the often 'first-time results' we get for most of the group. It's all about having a go and 'visualising' a result. With the technology available today, anyone can do it!

## 07 Enter competitions

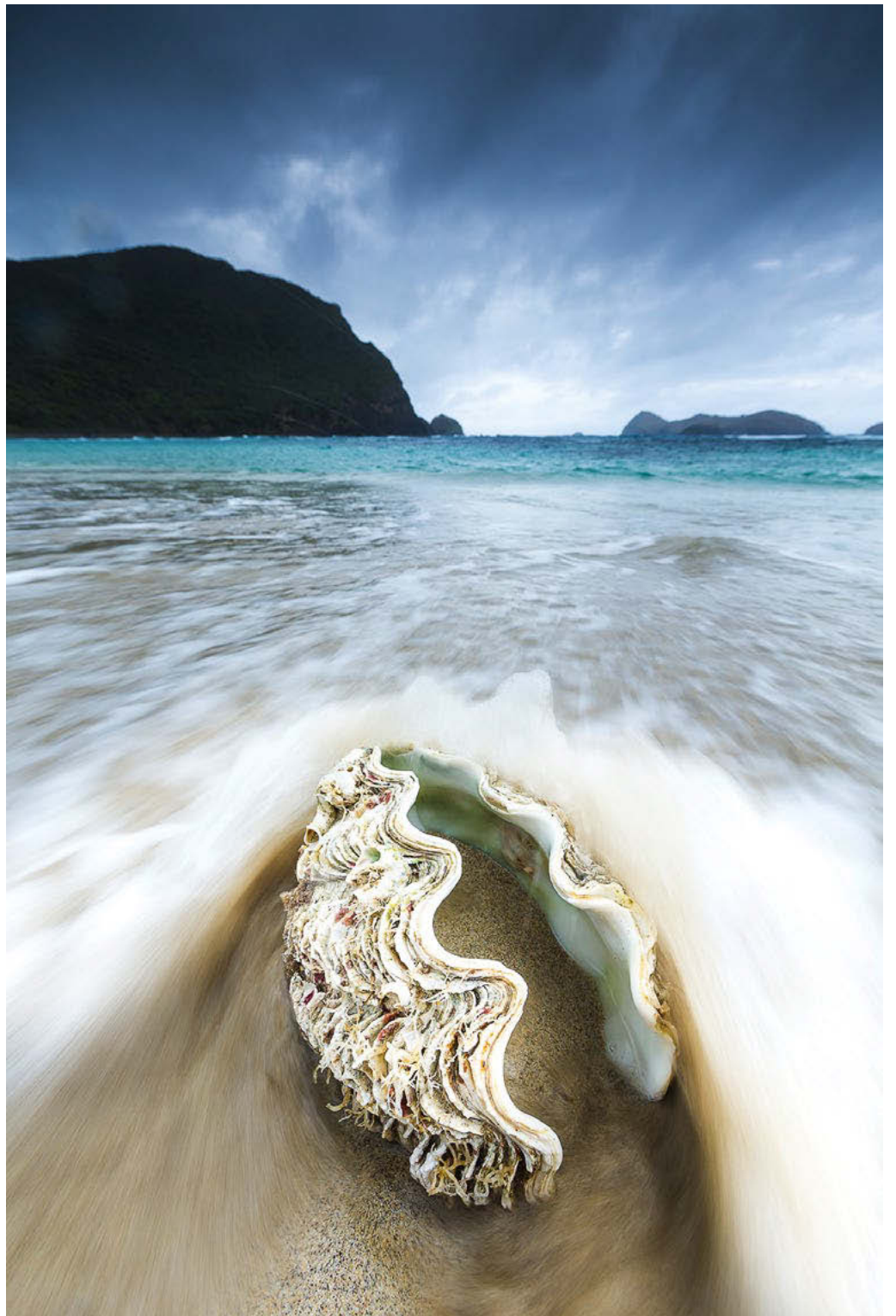
Entering photo competitions is a fantastic way to test your creativity. Competitions provide a specific challenge and, just as importantly, a deadline! They also help you to become an editor of your own work, forcing you to choose the images that best

### LEFT

I very rarely 'Photoshop' a landscape scene, but occasionally I like to use this creative option. I shot two images of the sand dunes to start. Then I turned 90 degrees to shoot the sky as a third image. The sand dunes were stitched together in Photoshop and the sky blended into the scene. In Lightroom I finished processing, darkening some parts of the scene for a more dramatic look.

### BELOW

A shell washed up on the beach from the reef near Lord Howe Island. To maximise my creative options, I decided to drop the ISO to 50, use a polarising filter to lose two more stops of light. At f/11, I could get a shutter speed of 1/30s. This was perfect for motion blur. I got low, got a bit wet and with a super wide-angle lens I concentrated on the shell in its environment. 16-35mm lens @ 16mm, f/11 @ 1/30s, ISO 50, hand held. Processed in Adobe Lightroom,





# HOW TO Supercharge Your Creativity

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**“Entering photo competitions is a fantastic way to test your creativity. Competitions provide a specific challenge and, just as importantly, a deadline!”**

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work together and fit the specified theme. Competitions are also a great way to share your images with your peers and see how others approach the same challenge. A word of warning though. Keep in mind that photography is not like a running race, where there is a clear winner. Any competition that says one piece of art is better than another has to be taken with a grain of salt. Which painting is better, Sidney Nolan's *Ned Kelly* (1946) or Brett Whiteley's *Self portrait in the studio* (1976)? You may have a favourite, but who is to say one of these artworks is better than the other? Choosing the winner of a photo competition is the same – it comes down to a range of intangibles, including personal taste, so don't be too disheartened if you lose. It's the process that's important and entering should be as much about challenging yourself and learning as it is about winning.

Putting together an exhibition of your work is another great way to accelerate your development as a photographer. I've had four major exhibitions over the years, plus a permanent gallery at O'Reilly's Rainforest Retreat for around eight years. Putting the right images together and marketing the exhibition is hard work. Exhibitions can also be costly, so be careful to budget correctly and make sure you can target a large database of people. Here's a tip; local councils are often keen to show off local talent.





#### LEFT

I spotted this opportunity from our bus while driving near Mt Ararat in Turkey. I asked our driver to pull over, ahead of the flock. The group piled out ready to shoot. Initially everyone was thinking that no shot was available as an obvious road marred the scene. But the sheep moved forward and a scene developed. Visualisation is such an important facet to creative photography. Processed in Adobe Lightroom, 24-105mm lens @ 57mm, f/11 @ 1/250s, ISO 400, hand held.

#### OPPOSITE

Cappadocia is an unusual location in Turkey. I wanted to emphasise the weird landforms in black & white, but I also timed fantastic weather to add to the creative result. 70-200mm lens @ 140mm, f/11 @ 1/500s, ISO 400, hand held. Processed in Adobe Lightroom

## 08 Promote yourself

Whether you're an amateur or professional photographer self promotion is important. For the less serious among us, promoting your work can be simply about sharing your favourite creative images. This can vary from posting them on Facebook to making a photobook or printing your images and framing them to hang on the wall. For a business, promotion is the key to success. You can have stunningly creative images, but you'll fail as a commercial concern if you can't get to the market and actually sell them. Buyers need to see your images!

## 09 Enjoy being creative!

Appreciating and enjoying what you do is the most important point of all. I've seen photographers at all levels succeed and fail. Photographers prepared to 'have a go' and see where the adventure will lead them often have the greatest success. In the end, setting yourself a target – immediate or long term – will allow you to push your creative boundaries, and if you can have fun and meet new friends along the way, then your photographic journey will be all the better. 🌟

### Five Key Creative Tips

1. Visualise the result. The most creative photographers are those who can visualise a result before they shoot and then apply simple techniques for a great result. Keep it simple!
2. Don't shoot everything. Instead, look for unique subjects within a scene or subject. It might be a leaf with water running around it, rather than an entire creek or forest. At a beach, it might be a shell, with slow-moving ocean as a backdrop. Take your time and move around to find a unique angle.
3. Use your experience and technical knowledge to try new concepts. Don't be shy to try something new, even if it doesn't work initially. Perhaps your creative image will look even better with a few subtle processing tweaks?
4. Look for line, form, shape and contrast. These four basic elements combined, by themselves, or as opposites, can offer very different creative results.
5. Slow shutter speeds can be helpful. Use low ISO settings like 50 or 100, a polarising filter (which absorbs 2 stops of light), or better still a Neutral Density filter. My favourite is the Hoya ND400. (9 stops)



# School's in!

**At a time when technology is playing a more central role in our craft, it has become increasingly important to combine formal learning with practical experience. Our annual review of the courses available at institutions and colleges around Australia offers you an introduction to what is possible.**

**P**hotographers have never needed to know more about the technology of their craft than now. The tide of the digital revolution has changed many aspects of modern life, but none more so than the world of photography. For those who plan to enter the field as professionals, or even those enthusiasts who simply want to get better in their chosen genres, it has become fundamentally important to stay educated and updated about the technical elements of their craft. So how do you go about it?

The tried and true method by which most of us have started our photographic journey is trial and error in the field. Books and magazines are a great place to start and if you make enough mistakes eventually you will learn what works and what doesn't. That is even more effective in the modern era, where you don't have to wait for film stock to return from processing to see your mistakes, you simply check the rear screen on your camera for a vital – and immediate – teaching aid.

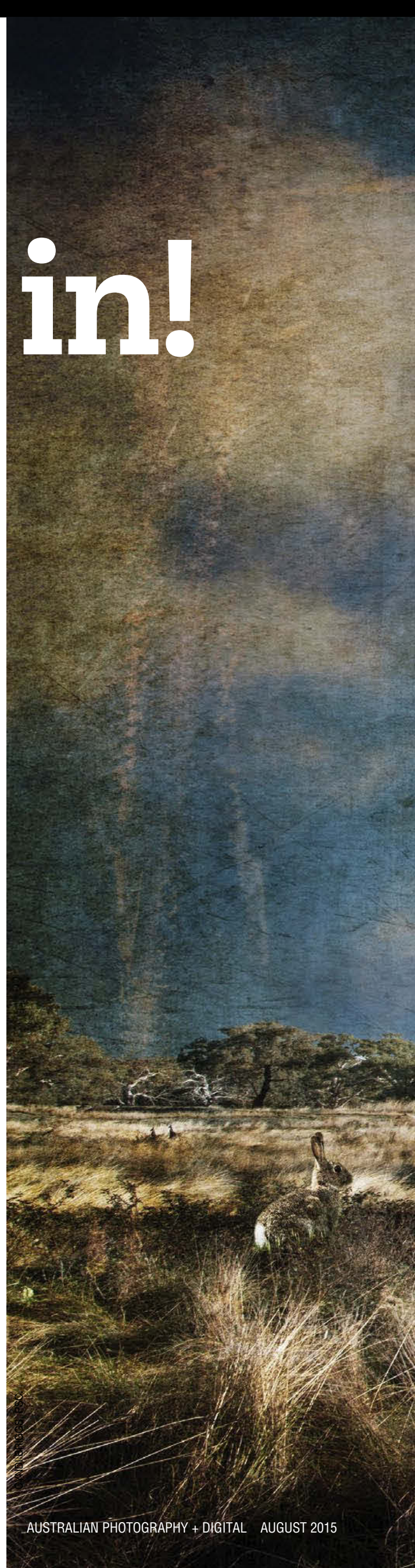
But this approach can only take you so far. Modern digital cameras are mobile computers, so a sound grasp of their controls and available adjustments, as well as various post-production techniques, is now a key to getting the most out of them. They are also subject to the same developmental changes which affect all other computers, which happen quickly. While digital cameras can do so much more than film cameras, that also means there's a lot more to learn.

Signing up for one of the many photography courses now being taught around the country is one positive way to make an impact on your learning curve. Before doing so, however, it's necessary to investigate the opportunities, programs, and costs involved in taking on further education.

Every state has major institutions which teach photography, and there are also smaller courses which cover individual aspects. Short courses in shooting film, photobook printing, or particular software programs are available throughout the country, often at smaller privately run or government-backed galleries or colleges.

Senior lecturers at many institutions now express the view that the traditional boundaries of photography have melted away, and shooters in any given genre need to be able to operate effectively across a range of other categories simply so they can make a living. The competition is fierce. This makes upgrading your "personal software" as vital as upgrading your computer software. For enthusiasts, while the economic imperative is not a key driving force for further learning, it remains important simply in the process of lifting the standard of your own work.

The listing we produce here should be a good starting point in investigating your learning options. It's important to check out what each











JOSEPH SARKODIE, CATC.



KRISTAN WITHERS, ACP.

institution offers, how much their courses cost, and what you may have to supply yourself in terms of consumables, printing and other ongoing expenses.

Photography can be a costly past time, but it can also make for a highly rewarding and creative career. Investing in training needs careful consideration because of the costs involved, but also because of the potential value to be gained. Investing effectively in your future has never been more timely, or worthwhile.

## Australian Centre for Photography (ACP)

The Australian Centre for Photography (ACP) is Australia's national organisation dedicated to photography and new media. Through a dynamic combination of exhibitions from Australian and international photographers; public programs, such as talks, workshops and tours; and classes, ACP engages photographers of all types and abilities. Since 1975, ACP has offered quality photographic courses to beginners, amateurs and professionals. ACP promotes a culture of creativity and fulfillment to its student community, and has paved the way for the careers of many leading photographers and industry professionals. Balancing practical assignments and technical instruction, the ACP's core and specialist courses allow students to understand photography in order to gain confidence and experience in their chosen field. With small class sizes and experienced tutors, from both commercial and fine-art backgrounds, ACP students learn and enhance their skills in a supportive environment, receiving hands-on training and advice from working professionals.

ACP courses cater for all interests, including Fashion, Fine Art, Documentary and Photojournalism. Students also have the



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CUV50411

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## SCHOLARSHIPS AVAILABLE

[www.catc.edu.au](http://www.catc.edu.au)



**THINK** DESIGN  
EDUCATION



CATC DESIGN SCHOOL





opportunity to exhibit their work at ACP's Social Gallery as part of our quarterly student show Photostart. ACP's facilities include a fully equipped lighting studio, a digital suite running the latest software, and one of the few remaining black & white darkrooms in Sydney still available for hire. Throughout 2015-16, ACP will also be staging a series of 'pop-up' courses in venues around the Sydney CBD.

To enrol or find out more about ACP courses and pop-ups, phone (02) 9332 0555 or email [info@acp.org.au](mailto:info@acp.org.au)

## CATC Design School

CATC Design School is as much an industry secret as it is an industry benchmark. The school has been setting the tone for design education in Australia since 1982 and enjoys a long tradition of producing outstanding graduates that are not only prepared for careers in the creative sector, but are also deeply creative and individualistic in their craft. Covering three main design specialties – photography, graphic design, and interior design – CATC offers the launch pad many aspiring creatives need to engage with a creative career. CATC's vocational courses are taught by experienced design and photo professionals and provide vital hands-on skills as well as intangible wisdom that few design graduates possess. The school offers its courses through a variety of flexible learning options, including full-time, part-time and online programs. Its campuses in Sydney, Brisbane and Melbourne are all designed to simulate creative agency work environments so students are prepared to work at industry standards before they graduate.

CATC Design School is the ideal institution to launch a creative career or supplement existing skills with an industry recognised qualification.

More information: phone 1300 661 111 or [www.catc.edu.au](http://www.catc.edu.au)

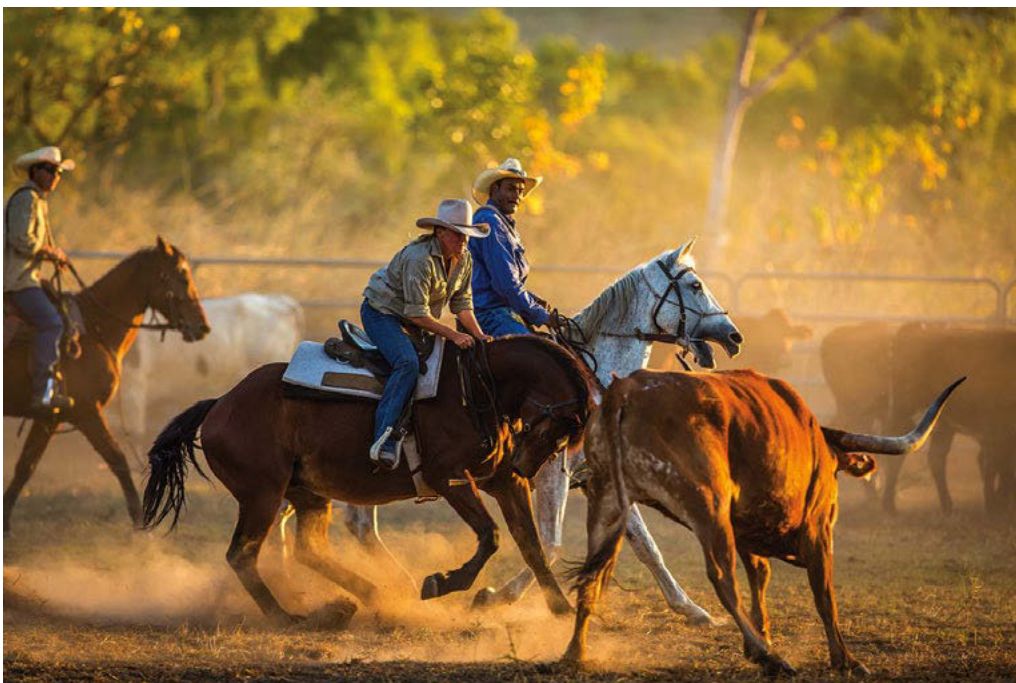
## Deakin University

Whether you're an amateur photographer who wishes to build your photography skills from the ground up, or an experienced professional looking to take your career to the next level, Deakin University offers a number of course options to suit your needs and creative ambitions. Students develop practical skills in a range of professional analog and digital photographic formats, darkroom and studio environments as well as the application of photographic imagery in virtual and collaborative environments at a global level. Courses will build your expertise and competencies in the areas of exhibition, portfolio creation, project management, visual communication and online collaboration. Students will learn both chemical and digital imaging in diverse photographic formats in professionally equipped facilities. The following courses are offered:

- Undergraduate courses in photography:
- Bachelor of Creative Arts (Photography) \*Folio entry
- Bachelor of Arts
- Bachelor of Creative Arts (Honours)
- Postgraduate courses in photography:
- Master of Creative Arts
- Graduate Diploma of Creative Arts
- Graduate Certificate of Creative Arts

\*Bachelor of Creative Arts (Photography) is by folio entry as of 2016. Please visit [deakin.edu.au/photography](http://deakin.edu.au/photography) for further details.

More information: [deakin.edu.au/photography](http://deakin.edu.au/photography)



PHIL CURRAN, LEICA AKADEMIE.

ISABEL KOSLOWSKY, DEAKIN UNIVERSITY.





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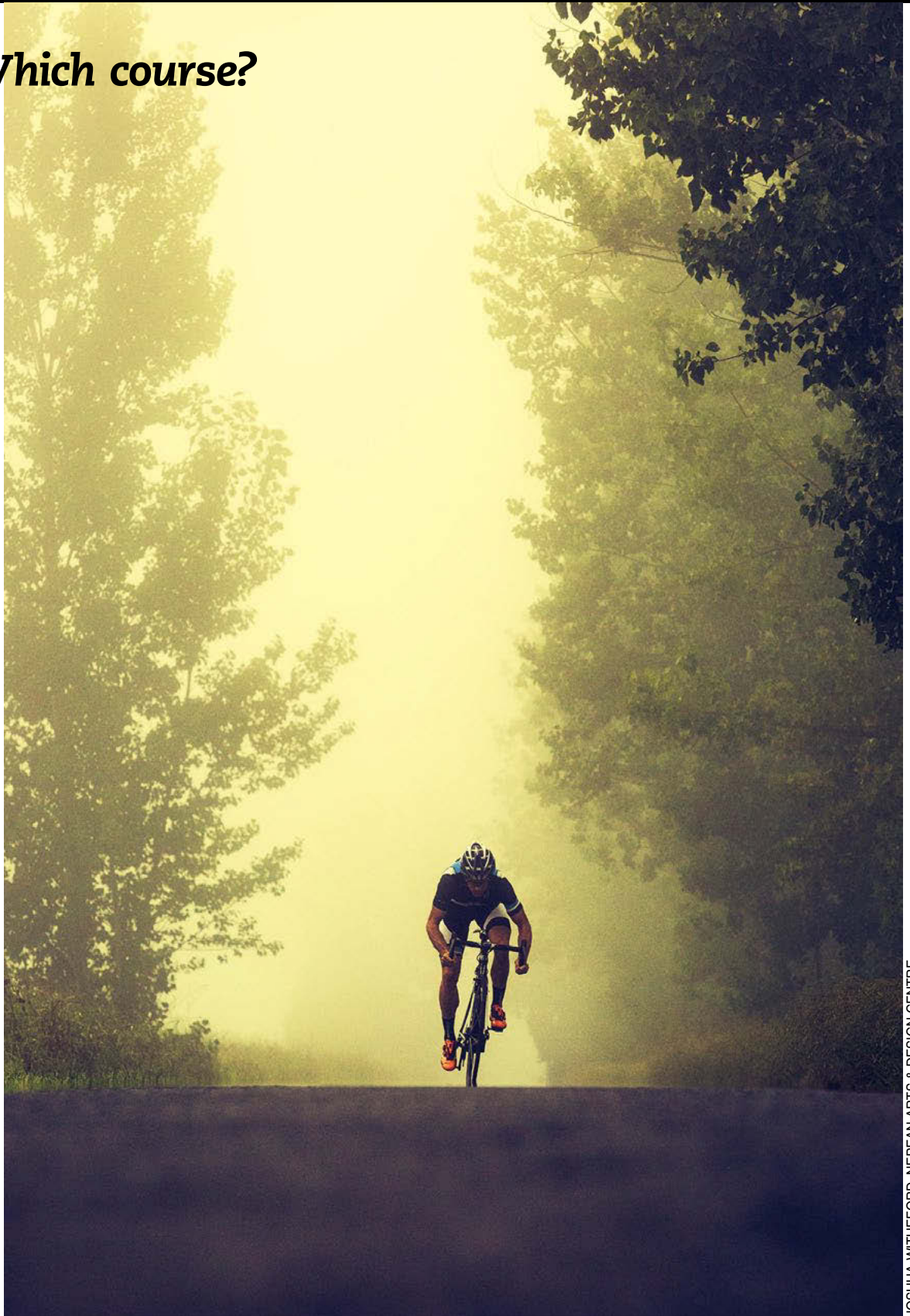
257 Oxford St Paddington New South Wales 2021

T +61 2 9332 0555 E [info@acp.org.au](mailto:info@acp.org.au) [www.acp.org.au](http://www.acp.org.au)



Image by ACP Camera Craft 2 student, Andrew Orr, 2014 (detail). Courtesy of the artist.





JOSHUA WITHEFORD, NEPEAN ARTS & DESIGN CENTRE

## Leica Akademie Australia

Leica Akademie Australia continues Leica's long tradition of high-quality photographic education through both experiential events and seminars, all offered in cities across Australia. Headed by Principal Instructor Nick Rains, the Akademie's goal is to increase the fun and enjoyment of photography, expand photographic knowledge and bring the total Leica experience to a new generation of photographers. Whether you're a user of another camera system, an experienced Leica photographer or you're just starting out, there's no better way to improve your photography than with the Leica Akademie. The Akademie offers a wide range of workshops and photographic trips throughout the year.

Ryan Williams, who heads up Leica in Australia, explains the philosophy at the core of Leica Akademie photography tours and workshops. "You'll learn the theory behind a concept for sure, but it's when you can practice these techniques that we believe you'll have a more enjoyable time and retain that piece of knowledge. You'll shoot as much as possible, in a multitude of situations. Of course, there's plenty of downtime to relax and take in the beautiful scenery at our special instructor-picked locations." Williams says Leica Akademie has a very rich history in photographic education, and instructors have been taking

tours and workshops for many years. Principal Instructor Nick Rains has a wealth of knowledge about photography, workflow software, and colour management, which he shares in an easy to understand way. The Akademie caters for photographers of all levels. The instructors are there for participants at every point. "Certainly", he adds, "there will be guests with different skill levels and we encourage guests to help out one another and share their knowledge with the group."

**More information:** ph: (03) 9248 4444 or

[www.leica-akademie.com.au](http://www.leica-akademie.com.au) 

## Nepean Arts & Design Centre

Nepean Arts & Design Centre at TAFE NSW-Western Sydney Institute is a premier training organisation for professional photographers. The Diploma of Photo Imaging delivered by NADC is an industry recognised qualification that trains photographers in the high-level technical, creative and business skills required to create a career in photography. NADC also offers short courses in photography for enthusiasts. Photo Imaging courses at NADC are taught with a hands-on, practical approach, and students have access to outstanding studio and photographic printing facilities. The friendly teachers are industry professionals



# STUDY PHOTOGRAPHY FROM A DIFFERENT PERSPECTIVE.

Whether you want to build your skills from the ground up or take your career to the next level, Deakin's suite of photography courses can help you achieve your creative potential.

Learn and create in purpose built facilities to enhance your knowledge and prepare you to excel in the creative industries.

- Access state of the art, industry standard equipment.
- Bring your learning experiences to life through a variety of study opportunities.
- Build on your expertise through valuable industry insights and connections.

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At Deakin, we know you've worked hard to get to where you are. If you have studied a related degree and have significant industry experience, you may be eligible for credit, allowing you to complete your masters in just one year.

With courses available at both Undergraduate and Postgraduate level across Deakin's stunning Geelong Waterfront and Burwood campuses, decide on Deakin today!

Visit [deakin.edu.au/photography](https://deakin.edu.au/photography)



**Deakin.edu.au**

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CELINE PEARSE, PSC

who are there to share their experience and knowledge with you. Photo Imaging students gain a high level of proficiency during their study, and Nepean boasts many industry award winners amongst its students, graduates and teachers.

More information: ph: 131 870 or see [www.nadc.wsi.tafensw.edu.au](http://www.nadc.wsi.tafensw.edu.au)

## Photography Studies College (PSC)

Photography Studies College (Melbourne) PSC, is a leading contemporary photography college located in the heart of Melbourne's vibrant arts precinct close to galleries and trendy cafes. For over 40 years PSC has delivered specialised, high quality and innovative photography education, consistently producing graduates of the highest calibre and providing students with an environment in which to explore and realise their creative potential and career goals. PSC says it is the first choice for people looking for specialised creative courses and it has built a leading national reputation for excellence, winning the Australian photography industry awards for national educational excellence in 2014, 2013 and 2012 – the Australian Institute of Professional Photography (AIPP) National Tertiary Institution of the Year and the 2014 and 2012 ACMP Educational Institution of the Year. Students have also been

consistent winners at a state level, with Cyndi Briggs this year winning the AIPP Victorian Student Photographer of the Year. The PSC teaching staff is actively engaged in the industry, with reputations as leaders at local, national and international levels. Already this year one PSC teacher, Hoda Afshar, has won the 2015 National Photographic Portrait Prize, placing her at the forefront of contemporary photography in Australia. Students experience a high level of individual engagement in typically small classes with a focus on practice, new technologies and career outcomes all in a single campus. Due to PSC's distinctive relationship with industry it was an early partner with Adobe in the roll-out of the Creative Cloud software package, providing innovative and relevant benefits to students. A specialised learning environment has evolved through PSC's history as a respected photographic institution. Drawing on this long educational experience and rich background, the college's strong relationship with industry and the wider creative community informs its extensive knowledge and understanding of the photographic and creative sector. This is reflected in Degree and Advanced Diploma courses, high-profile guest speakers, participation in overseas photography festivals and major industry awards, and a long-established mentoring program, all of which provide a strong career focus for students



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**Advanced Diploma  
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**Creative  
Photography Certificate  
(shorter course)**

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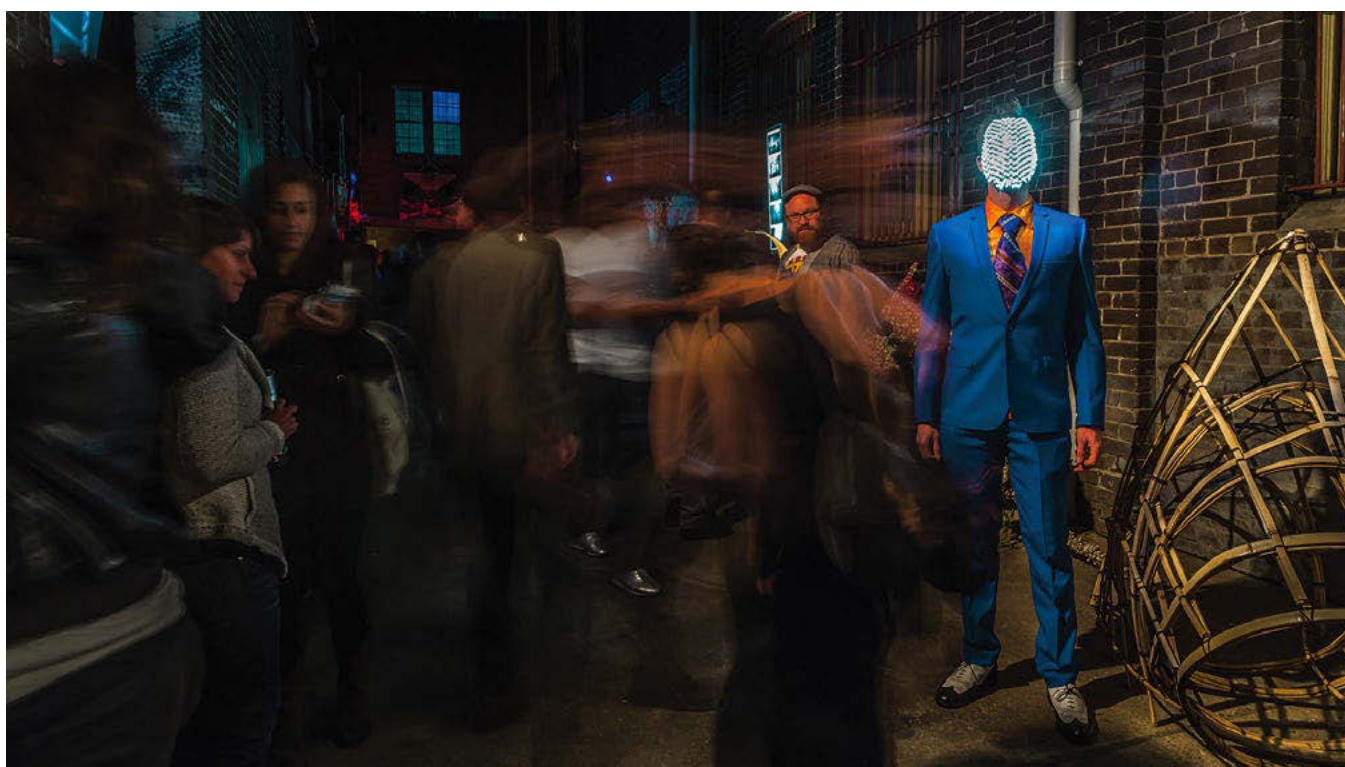
Photography Studies College (Melbourne) ☎ +61 3 9682 3191 ✉ info@psc.edu.au 65 City Road, Southbank VIC 3006 Australia

RTO No. 0111 CRICOS Provider Code: 00257G

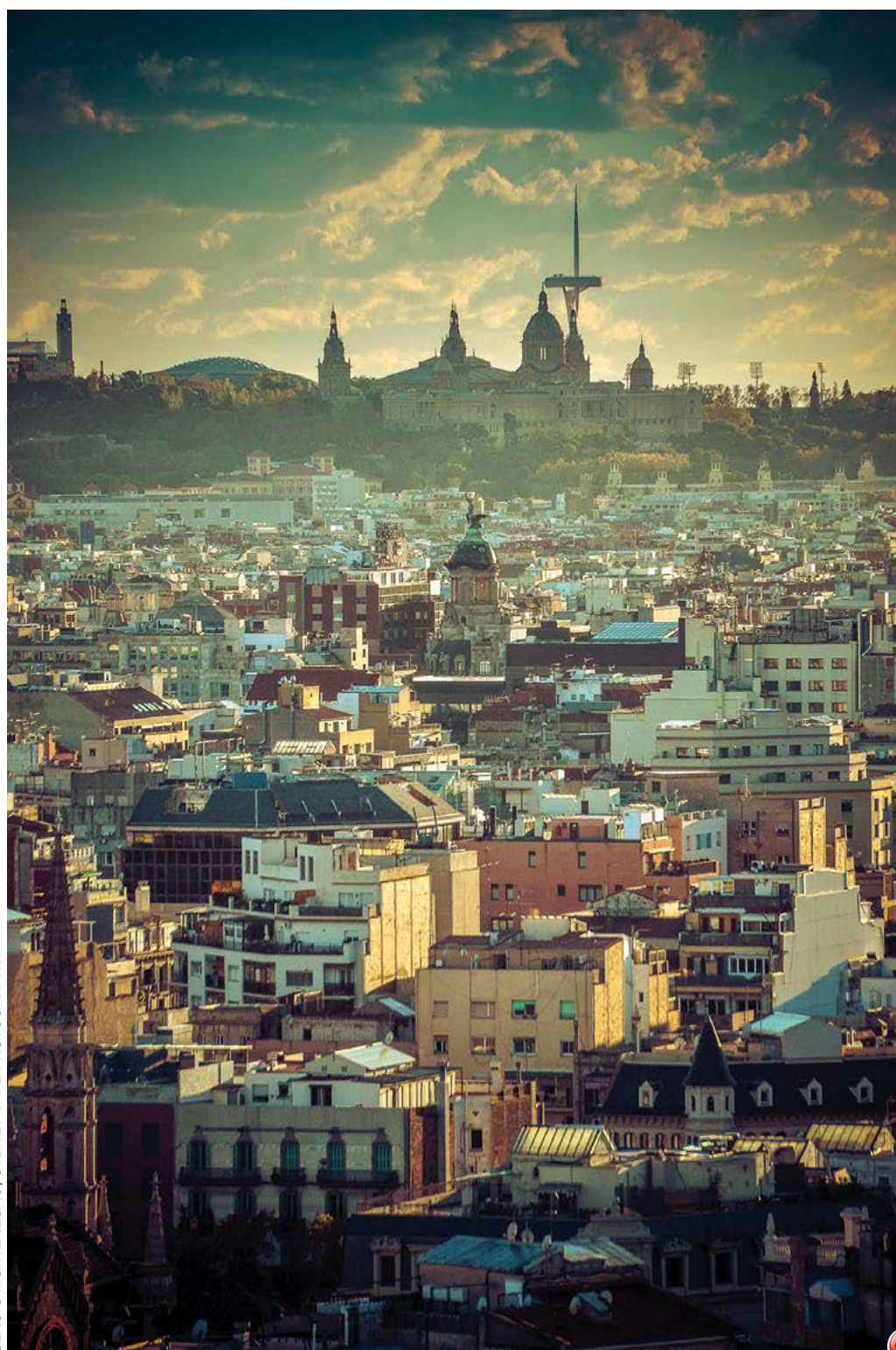
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graphy

Image by PSC student Cyndi Briggs  
2015 AIPP-Victorian Photography Student of the Year





JAVIER TAVERAS, SYDNEY TAFE PHOTOGRAPHY.



SERGIO MONTENEGRO, SYDNEY TAFE PHOTOGRAPHY.

and graduates, along with a range of employment opportunities. Ongoing collaborative projects with external partners nationally and internationally create a distinctive offering that aims to enrich the student experience. Industry specific facilities include purpose-built photography studios, an extensive digital imaging centre and the specialised information resource hub.

More information: Carmen Edwards, [info@psc.edu.au](mailto:info@psc.edu.au)  or 03 9682 3191.

## Sydney TAFE Photography

For more than 50 years Sydney TAFE Photography has been providing a training environment for professional photographers to develop their creative talents among a wide variety of associated disciplines, at one of the most prestigious campuses in the creative arts in Australia. Sydney TAFE Photography provides core industry courses such as the Diploma of Photo Imaging, along with skill sets and a variety of short courses such as:

- Introduction to Digital Photography
- Introduction to Studio Lighting
- Introduction to Fine Art Black and White
- Photoshop for Photographers
- Lightroom for Photographers
- Studio Access

Sydney TAFE Photography has always had a close association with industry and cultural organisations. “We’re able to foster the creative talents of our students’ learning journey and provide a space for their creative talent to bloom in a dynamic learning environment,” says Head Teacher John Nolan. “Students receive hands-on training in real-world environments, using the latest technology to showcase their creativity and to produce the knowledge and skills they need to excel in a growing and competitive industry.” The college caters for all interests, including new media, commercial photography, photojournalism, sport, media and fine arts. ‘Open Day’ will be held at Sydney TAFE Ultimo Campus on Saturday August 29, 2015, between 9am and 4pm. You can see a creative demonstration in the ‘Photography Studio’ in building F1.40.

More information: (02) 9217 3985 or

[john.nolan10@tafensw.edu.au](mailto:john.nolan10@tafensw.edu.au) or



[facebook.com/TAFESydneyInstitutePhotography](https://facebook.com/TAFESydneyInstitutePhotography) 





# Sydney

## OPEN DAY

August 29th 2015

## Photography

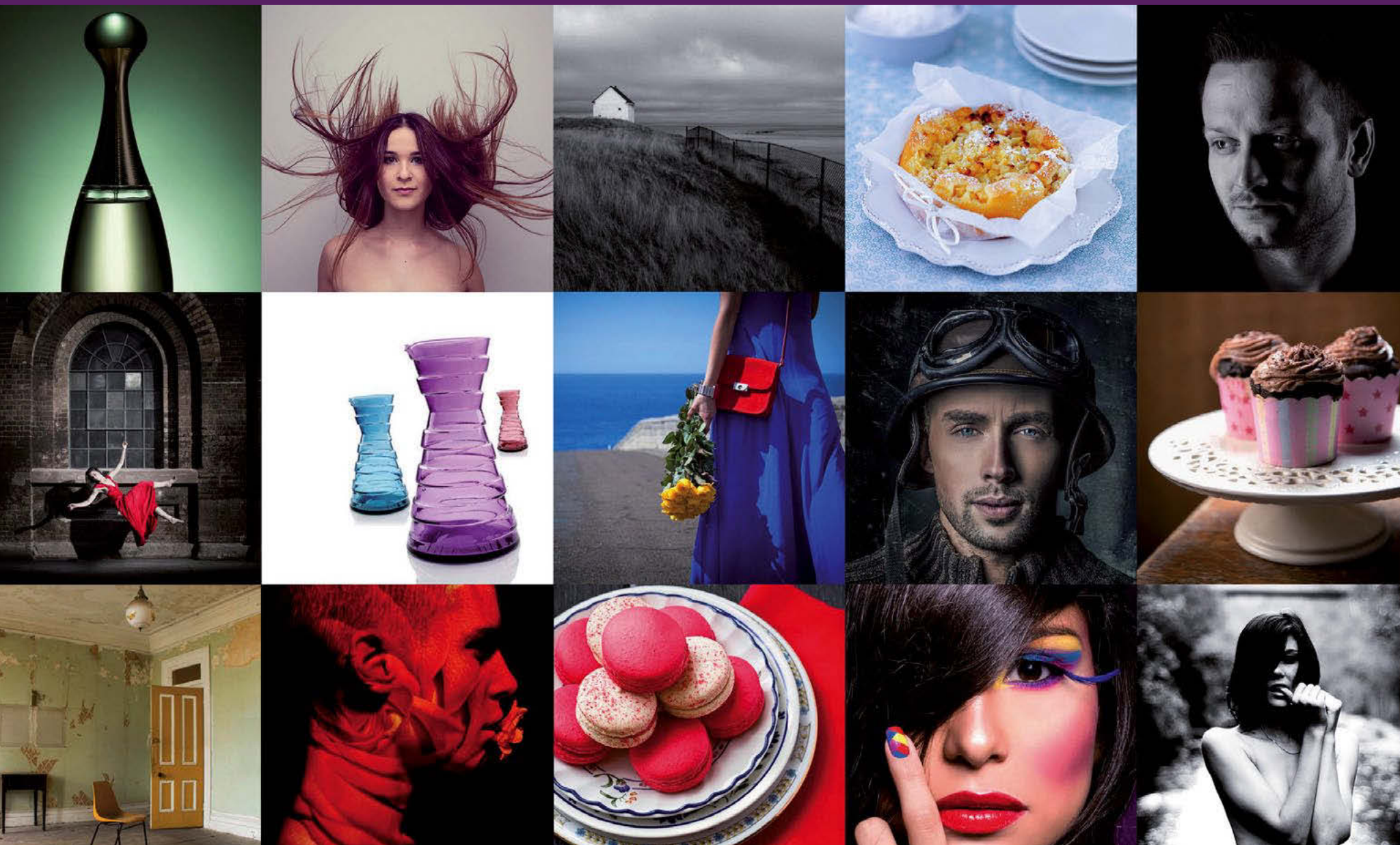
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[www.sydneystafe.edu.au](http://www.sydneystafe.edu.au) 

[facebook.com/TAFESydneyInstitutePhotography](https://facebook.com/TAFESydneyInstitutePhotography)

- > Diploma of Photo Imaging
- > Introduction to Digital Photography
- > Introduction to Studio Lighting
- > Preparatory Skill Set for Professional Photo Imaging Practice
- > Photoshop
- > Lightroom
- > Studio Access
- > Introduction to Fine Art Black & White

*real skills, endless possibilities*





# Photography course directory 2015-16



KEVIN CASE, ACP

## AUSTRALIAN CAPITAL TERRITORY

### CANBERRA INSTITUTE OF TECHNOLOGY

**Address:** CIT Reid, 37 Constitution Avenue, Reid  
**Ph:** (02) 6207 3100  
**Email:** infoline@cit.edu.au  
**Contact:** CIT student services  
**Courses:** ACIT offers three nationally accredited photography courses: Certificate IV in Photo Imaging, Diploma of Photo Imaging and Advanced Diploma of Creative Product Development. Core photography skills and knowledge are developed at the certificate level, then enhanced through specialist workshops and industry involvement at diploma level and applied to project-based folio development in the advanced diploma with the view to establishing a clear professional career path.  
**Fee:** For information about fees and VET FEE-HELP visit [cit.edu.au/fees](http://cit.edu.au/fees)  
**More info:** [cit.edu.au/art\\_design](http://cit.edu.au/art_design)

### PHOTO ACCESS

**Address:** Manuka Arts Centre, 30 Manuka Circle, Griffith  
**Ph:** (02) 6295 7810  
**Email:** [contact.us@photoaccess.org.au](mailto:contact.us@photoaccess.org.au)  
**Courses:** Digital Photography and Digital Imaging darkroom based courses, Documentary Photography, Portraiture, Online Publishing courses.  
**More info:** [photoaccess.org.au](http://photoaccess.org.au)

## NEW SOUTH WALES

### 7 CHAIRS PHOTOGRAPHY AND TRAINING

**Ph:** (0405) 335 385  
**Email:** [info@7chairs.com.au](mailto:info@7chairs.com.au)

**Contact:** Ben Halcomb  
**Courses:** Digital Photography the beginning; How to photograph your kids like a pro; Night photography with digital, where night meets day; Movement and action; Intermediate photography; basic Adobe Lightroom workflow; Shooting a sunrise. One-on-one sessions available.  
**More info:** [7chairs.com.au](http://7chairs.com.au)

### AUSTRALIAN CENTRE FOR PHOTOGRAPHY

**Address:** 257 Oxford Street, Paddington  
**Ph:** (02) 9332 0555  
**Email:** [education@acp.org.au](mailto:education@acp.org.au)  
**Courses:** 1-day workshops and 3, 5 & 10-week courses. Includes: Camera Craft 1, 2 & 3; Lighting; Photoshop Beginners; DSLR for Beginners; Black & White – Process, Proof & Scan; Black & White – Print; How to show your photograph; Landscape Photography; Night Photography; Street Photography; Architectural Photography; Photojournalism; Environmental Portraiture; The Art of the Mobile Phone; the Nude; Lightroom; Photoshop for Beginners; Architectural Photography: The Interior; Available Light Portraiture and more.  
**Fee:** Workshops from \$60, Courses from \$265.  
**Dates:** 2015: Term 3, Intake 1, 13 July; Term 3, Intake 2, 18 August; Term 4, Intake 1, 6 October; Term 4, Intake 2, 10 November  
**More info:** [acp.org.au](http://acp.org.au)

### AUSTRALIAN COLLEGE

**Address:** Suite 505, 410 Elizabeth Street, Surry Hills  
**Ph:** 1300 783 283  
**Email:** [enquiry@australiancollege.edu.au](mailto:enquiry@australiancollege.edu.au)  
**Contact:** Course Adviser  
**Course:** Professional Photography for Beginners.  
**More info:** [australiancollege.edu.au](http://australiancollege.edu.au)

### CATC DESIGN SCHOOL

**Address:** 46-52 Mountain Street, Ultimo  
**Ph:** 1300 66 11 11  
**Email:** [enquiries@catc.edu.au](mailto:enquiries@catc.edu.au)  
**Courses:** CUV50411 Diploma of Photo Imaging  
**Fee:** Contact CATC Design School for details.  
**Enrolment/application dates:** From Sept 2015/16 – On campus dates: Trimester 3, 2015 – 7 September, 2015, Trimester 1, 2016 – 8 February, 2016, Trimester 2, 2016 – 23 May, 2016. Applications are accepted at anytime leading up to the intake; however, as places are limited, early applications are encouraged.  
**More info:** [catc.edu.au](http://catc.edu.au)

### HUNTER REGION SCHOOL OF PHOTOGRAPHY

**Address:** 182B Maitland Road, Mayfield  
**Ph:** (02) 4960 2555  
**Email:** [bfinn@photographyschool.com.au](mailto:bfinn@photographyschool.com.au)  
**Contact:** Brian Finn  
**Courses:** Courses from Beginner Levels through to Advanced Levels. Photographic Techniques #1 and Photographic Techniques #2. Black & White and Colour Processing and Printing. B&W Print Toning, Creative Visualisation. Evening and Weekend Workshops on Night Photography, Portraiture, Flash Photography, Studio Techniques, and Travel Photography. Full career training – Freelance Photography training, Commercial and Industrial Photography. Students have free use of studios and darkrooms (outside of class hours) whilst completing their courses. A range of digital courses for digital camera users and Photoshop for photographers, plus Sony DVD.  
**More info:** [photographyschool.com.au](http://photographyschool.com.au)

### LEICA AKADEMIE

**Address:** Sydney (check website)  
**Ph:** (03) 9248 4444  
**Email:** [info@leica-akademie.com.au](mailto:info@leica-akademie.com.au)  
**Courses:** Essentials – Half day or evening seminars designed to offer detailed product advice; In Focus – Full day course offering in depth photography training and On Location Photographic trips and tours.  
**Fee:** From \$149.  
**Enrolment/application dates:** Check website for details.  
**More info:** [leica-akademie.com.au](http://leica-akademie.com.au)

### LEN'S SCHOOL

**Address:** Willoughby, Sydney  
**Ph:** 1300 85 81 69  
**Email:** [len@lensschool.com](mailto:len@lensschool.com)  
**Contact:** Len Metcalf  
**Courses:** At Len's School we love photography and want to share our passion and expertise with you. Choose from a range of short options such as learning Lightroom, Photoshop, street, portrait and flash photography. Longer workshops include landscape and seascape masterclasses, digital black and white, creativity and composition. Another popular course is 'Focused Lens' which is a year long monthly mentoring program. Len's School runs boutique luxury tours which are gentle, intimate tours where creative photography is our focus. 6-10 days of shooting in spectacular locations. Upcoming tours include Tarkine Wilderness, Flinders Ranges, Cradle Valley, Blue Mountains, Vietnam. We also offer private tuition, mentoring. Len Metcalf Dip (adventure guide) BA (fine art photography) Dip Ed (art education) MEd (adult education) is renowned as a supportive and professional photographic educator, he personally mentors and trains all of our



talented staff and runs many of the offerings personally. To find out more, visit our website and sign up to receive free email updates and read some informative blog posts.

**More info:** [lensschool.com](http://lensschool.com)

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#### NEPEAN ART & DESIGN CENTRE, PHOTOGRAPHY

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**Address:** Building P, Nepean College  
TAFE NSW Western Sydney Institute,  
12-44 O'Connell Street, Kingswood  
**Ph:** (02) 9208 9484

**Email:** [craig.daalmeijer-Power2@tafensw.edu.au](mailto:craig.daalmeijer-Power2@tafensw.edu.au)

**Contact:** Craig Daalmeijer-Power

**Courses:** Nepean Arts and Design Centre at TAFE NSW – Western Sydney Institute offers a range of full-time and part time photography courses at Nepean College. Our Preparatory Skillset for Professional Photo Imaging Practice and Diploma of Photo Imaging courses are designed for those who wish to pursue a career in professional photography. Our training covers many aspects of digital photography including studio and location work. We have well-equipped, modern facilities and studios, with teacher/mentors who are professional photographers. We also offer short courses for the beginner or amateur photographer.

**Fee:** For information about fees visit [nadc.wsi.tafensw.edu.au](http://nadc.wsi.tafensw.edu.au)

**Enrolment/application dates:**

Applications for 2016 courses open in September. We welcome enquiries throughout the year.

**More info:** [nadc.wsi.tafensw.edu.au](http://nadc.wsi.tafensw.edu.au)

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#### NATIONAL ART SCHOOL

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**Address:** Forbes Street & Burton Street,  
Darlinghurst, Sydney

**Ph:** (02) 9339 8633

**Email:** [shortcourses@nas.edu.au](mailto:shortcourses@nas.edu.au)

**Contact:** Jenny Rislund

**Courses:** Illuminated Photography,  
Practical Writing for Artists.

**More info:** [www.nas.edu.au](http://www.nas.edu.au)

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#### NEW ENGLAND INSTITUTE OF TAFE

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**Address:** Tamworth Campus, Janison  
Street, Tamworth

**Ph:** 1800 448 176

**Contact:** Alison Goodwin

**Courses:** Supported online learning. Mid-year enrolment open. Courses commencing in July 2015. Make an inquiry for the 2016 Enrolments Courses commencing February 2016. CUV40311 CIV in Design Graphics -photo media electives, CUV50311 Diploma in Graphic Design (Vet Fee Help), CUF40207 CIV in

Interactive Digital Media – web based design, CUF50207 Diploma in Interactive Digital Media – web based design (Vet Fee Help). For information and make an enquiry to this training can be accessed on our Creative website <http://creativemediainline.tne.edu.au/>

**More info:** [newengland.tafensw.edu.au](http://newengland.tafensw.edu.au)

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#### NIKON SCHOOL AUSTRALIA

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**Address:** Sydney (check website)

**Email:** [school@mynikonlife.com.au](mailto:school@mynikonlife.com.au)

**Courses:** Intro to DSLR, Intermediate Photography and Specialist.

**Fee:** From \$249.

**More info:** [mynikonlife.com.au](http://mynikonlife.com.au)

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#### OPEN COLLEGES

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**Address:** Level 7, 280 Elizabeth Street,  
Sydney

**Ph:** 1300 650 011

**Email:** [studentsupport@opencolleges.edu.au](mailto:studentsupport@opencolleges.edu.au)

**Contact:** Course Advisor

**Courses:** Advanced Freelance Photography, Digital Photography, Freelance Photography, Photography.

**More info:** [opencolleges.edu.au](http://opencolleges.edu.au)

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#### THE PHOTOGRAPHERS' CREATIVE

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**Address:** 174 Native Dog Hill Road,  
Sawyers Gully. Seminars conducted in Sydney, Melbourne, Brisbane, the Gold Coast, and The Hunter region, with regional seminars by negotiation.

**Ph:** 0416 220 221

**Email:** [bob@photocreative.com.au](mailto:bob@photocreative.com.au)

**Contact:** Bob Humphreys

**Courses:** A range of courses catering to beginner and advanced photographers: Introduction to Photography, Introduction to Studio Skills, Introduction to Digital Darkroom, Photographing Children and Babies for advanced Students, Advanced Lighting Certificate Course, High Impact Portraiture, Classic Nude Workshop, Capturing the Mature Client, Portfolio Workshop, Photojournalism, Introduction to Wedding Photography, Advanced Diploma in Social Photography, Master of Photography (Portrait and Social). 1 on 1 tuition from beginner amateur level through to Studio Set up, anywhere on the east coast of Australia.

**More info:** [photocreative.com.au](http://photocreative.com.au)

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#### POINT LIGHT

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**Address:** 4/50 Reservoir Street,  
Surry Hills

**Ph:** (02) 9281 6615

**Email:** [workshops@pointlight.com.au](mailto:workshops@pointlight.com.au)

**Contact:** Gordon Undy

**Courses:** In the first quarter of each year Gordon Undy conducts master classes in traditional black and white film-based photography.

**More info:** [pointlight.com.au](http://pointlight.com.au)

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#### RAFFLES COLLEGE OF DESIGN & COMMERCE

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**Address:** 1 Fitzwilliam Street, Parramatta

**Ph:** (02) 9922 4278

**Email:** [contact@raffles.edu.au](mailto:contact@raffles.edu.au)

**Contact:** Jaimi Walker

**Courses:** Bachelor of Arts Visual Communication (Photography)

**Fee:** Fee-Help available for Australian citizens and fee-paying places also available. Places limited.

**More info:** [raffles.edu.au](http://raffles.edu.au)

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#### SOUTHERN CROSS UNIVERSITY

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**Address:** Military Road, Lismore

**Ph:** (02) 6620 3000

**Email:** [isass@scu.edu.au](mailto:isass@scu.edu.au)

**Contact:** Leonie Lane

**Courses:** Digital Photography I – Introduces students to digital photographic techniques, concepts, materials, and processes. Students learn to understand and use the camera, lighting and software while completing a set of ungraded modules. Students may also choose an additional thematic project in which personal artistic and technical interests are explored. Photography II – Builds on the

curriculum of Digital Photography I, introducing advanced creative techniques and ideas for camera work, lighting and darkroom. Students are encouraged to use these in a context of their own choosing to complete a finished set of works. Also looks at the history and concepts for a variety of genres.

**Fee:** HECS or full paying.

**More info:** [scu.edu.au](http://scu.edu.au)

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#### SYDNEY PHOTOGRAPHIC WORKSHOPS

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**Address:** 7 Mitchell Rd, Alexandria

**Ph:** (02) 9699 4255

**Contact:** Wendy Linnet

**Courses:** Intro to Photography Workshop, Digital Photography Course, Night Photography, People Photography, Travel Photography, Speedlite, Lightroom, Private Tuition, Corporate Training.

**More info:** [spw.net.au](http://spw.net.au)

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#### SYDNEY COLLEGE OF THE ARTS, UNIVERSITY OF SYDNEY

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**Address:** Balmain Road, Rozelle

**Ph:** (02) 9351 2222

**Email:** [sca.enquiries@sydney.edu.au](mailto:sca.enquiries@sydney.edu.au)

**Courses:** Undergraduate – Bachelor of Visual Arts. Postgraduate Research – Master of Fine Arts, Doctor of Philosophy. Postgraduate Coursework – Master of Studio Art, Master of Moving Image.

**More info:** [sydney.edu.au/sca](http://sydney.edu.au/sca)



KATIE SHARMA, NEPEAN TAFE.



# EDUCATION SPECIAL Photography Course Directory 2015-16

SYDNEY TAFE, PHOTOGRAPHY ULTIMO,  
TAFE NSW

**Address:** Mary Ann Street, Ultimo  
**Ph:** (02) 9217 3985  
**Email:** john.nolan10@tafensw.edu.au  
**Contact:** John Nolan – Head Teacher  
**Courses:** Diploma of Photo Imaging  
Introduction to Digital Photography,  
Introduction to Studio Lighting,  
Introduction to Fine Art Black and White,  
Photoshop for Photographers, Lightroom  
for Photographers, Studio Access.  
**More info:** sydneytafe.edu.au

UNIVERSITY OF WESTERN SYDNEY,  
SCHOOL OF HUMANITIES AND  
COMMUNICATION ARTS

**Address:** Bankstown, Parramatta, and  
Penrith campuses  
**Ph:** (02) 9852 5441 Fx: (02) 9852 5424  
**Email:** j.swatko@uws.edu.au  
**Contact:** Juliana Swatko  
**Courses:** Bachelor of Design (Visual  
Communications); Introduction to  
Photomedia; Photomedia; Fashion;  
Communications: Photojournalism.  
**More info:** uws.edu.au

## QUEENSLAND

AICA EDUCATION

**Address:** 10 Marine Parade, Southport  
**Ph:** (07) 5532 0042  
**Email:** info@aica.edu.au

**Contact:** Administration  
**Courses:** Certificate IV in Photoimaging  
(one year), Diploma of Photoimaging  
(one year).  
**More info:** aica.edu.au

BLUEDOG PHOTOGRAPHY WORKSHOPS

**Address:** Brisbane, Gold Coast, Sydney,  
Toowoomba and other locations. (check  
website)  
**Ph:** (07) 5545 4777  
**Email:** info@blue-dog.com.au  
**Contact:** Danielle Lancaster  
**Courses:** Bluedog Photography  
Workshops offer a range of photography  
courses, retreats, and tours. Learn  
photography under the guidance of  
passionate working photographers.  
Practical hands-on courses designed to  
be easy to understand. Participant  
numbers are always kept low with a high  
tutor to participant ratio to ensure you get  
individual attention, the maximum benefit  
and all your questions answered.  
(Operating since 1996).  
**More info:** blue-dog.com.au

BRISBANE COLLEGE OF  
PHOTOGRAPHY & ART

**Address:** 28 Baxter Street,  
Fortitude Valley  
**Ph:** (07) 3666 0267  
**Email:** mail@bcpa.com.au  
**Contact:** Administration.  
**Courses:** Professional Career Training

Course in Still Photography  
(full time over one year, or  
part-time over two years). A wide  
range of part time evening and  
weekend courses in both digital and  
film are also offered at the college.  
Other courses include Photoshop,  
Studio Lighting, and Introductory SLR  
Courses in Photography. Specialist  
Workshops include Landscape,  
Seascape, City Lights, Sports  
Photography, and  
Image Processing.  
**More info:** bcpa.com.au

CATC DESIGN SCHOOL

**Address:** 90 Bowen Terrace,  
Fortitude Valley  
**Ph:** 1300 66 11 11  
**Email:** enquiries@catc.edu.au  
**Courses:** CUV50411 Diploma of  
Photo Imaging  
**Fee:** Contact CATC Design School  
for details.  
**Enrolment/application dates:**  
From Sept 2015/16 – On campus dates:  
Trimester 3, 2015 – 7 September,  
2015, Trimester 1, 2016 – 8 February,  
2016, Trimester 2, 2016 – 23 May,  
2016. Applications are accepted at  
anytime leading up to the intake;  
however, as places are limited early  
applications are encouraged.  
**More info:** catc.edu.au

GRIFFITH UNIVERSITY, QUEENSLAND  
COLLEGE OF ART

**Address:** 226 Grey Street, South Bank  
**Ph:** (07) 3735 3203  
**Email:** photography@griffith.edu.au  
**Contact:** Carol Marron  
**Courses:** Bachelor of Photography with  
majors in Photojournalism, Photographic  
Art Practice, and Creative Advertising  
Photography. MVA Photography and  
MAVA Photography.  
**More info:** griffith.edu.au/visual-  
creativearts/ queensland-college-art

JAMES COOK UNIVERSITY,  
SCHOOL OF CREATIVE ARTS

**Address:** 1 James Cook Drive, Townsville  
14-88 McGregor Road, Cairns  
**Ph:** (07) 4781 3166  
**Email:** creativearts@jcu.edu.au  
**Contact:** David Salisbury  
**Courses:** Bachelor of New Media Arts,  
Bachelor of Creative Industries.  
**More info:** jcu.edu.au

LEICA AKADEMIE

**Address:** Brisbane (check website)  
**Ph:** (03) 9248 4444  
**Email:** info@leica-akademie.com.au  
**Courses:** Essentials – Half day or  
evening seminars designed to offer  
detailed product advice; In Focus – Full  
day course offering in depth  
photography training and On Location  
Photographic trips and tours.  
**Fee:** From \$149.  
**More info:** leica-akademie.com.au

NIKON SCHOOL AUSTRALIA

**Address:** Brisbane (check website)  
**Email:** school@mynikonlife.com.au  
**Courses:** Intro to DSLR, Intermediate  
Photography and Specialist.  
**Fee:** From \$249.  
**More info:** mynikonlife.com.au

TAFE QUEENSLAND SOUTH WEST

**Address:** 100 Bridge Street, Toowoomba  
**Ph:** (07) 4694 1515  
**Email:** alison.ahlhaus@tafe.qld.edu.au  
**Contact:** Alison Ahlhaus  
**Courses:** Photoimaging Skill Set CUVSS  
00003, Diploma of Photoimaging  
CUV50411, Short Courses on DSLR  
Camera and Basic Photoshop.  
**Fee:** VET FEE-HELP is available for  
Diploma level studies to approved  
applicants. Dual Qualification of  
Diploma of Photoimaging and  
Diploma of Graphic Design  
Available also.  
**Enrolment/application dates:** Two  
intakes a year – February 2016 with



SERGIO MONTENEGRO, SYDNEY TAFE.



applications from October 2015; and July 2016 with applications from May 2016. Entry Folio information available on request.

**More info:** tafesouthwest.edu.au

## SOUTH AUSTRALIA

LEARN-PHOTOGRAPHY.COM.AU

**Address:** 28 Ellwood Avenue,  
Modbury North

**Ph:** (08) 8263 1562

**Email:** info@fredbrayphotography.com.au

**Contact:** Fred Bray

**Courses:** Training by a qualified professional (T.A.E Cert. 4). For all photographers wishing to enhance their skills. Topics include DSLR, Lighting, Studio Setups, Portraiture, Landscapes, Photoshop & Digital Processing. Day & Evening classes available in small groups or as individual tuition.

**More info:** fredbrayphotography.com.au

LEICA AKADEMIE

**Address:** Adelaide (check website)

**Ph:** (03) 9248 4444

**Email:** info@leica-akademie.com.au

**Courses:** Essentials – Half day or evening seminars designed to offer detailed product advice; In Focus – Full day course offering in depth photography training and On Location Photographic trips and tours.

**Fee:** From \$149.

**More info:** leica-akademie.com.au

NIKON SCHOOL AUSTRALIA

**Address:** Adelaide (check website)

**Email:** school@mynikonlife.com.au

**Courses:** Intro to DSLR, Intermediate Photography and Specialist.

**Fee:** From \$249.

**More info:** mynikonlife.com.au

TAFE SA, ADELAIDE NORTH

**Address:** 49 Goodall Avenue,  
Croydon Park

**Ph:** (08) 8204 0822

**Email:** tcpvc@tafesa.edu.au

**Courses:** Advanced Diploma of Photography (Commercial).

**More info:** tcpvc.tafesa.edu.au/photo

THE GAINSBOROUGH SCHOOL OF  
PROFESSIONAL PHOTOGRAPHY

**Address:** 123 North East Road,  
Collinswood

**Ph:** (08) 8344 5177 or 0418 849 501

**Email:** norman@gainsborough.com.au

**Contact:** Norman Weedall

**Courses:** Individual training for beginner

and advanced photographers. Includes You can be successful – excellent photography and sales, marketing, promotion and business skills. Learn the secrets from the leaders.

**More info:** gsopp.com.au

## TASMANIA

DEVONPORT POLYTECHNIC

**Address:** 20 Valley Road, Devonport

**Ph:** (03) 6421 5536, 1300 655 307

**Email:** servicecentre@polytechnic.tas.edu.au

**Contact:** Service Centre

**Courses:** Certificate IV in Visual Arts, Diploma of Visual Art (Photography), Advanced Diploma of Visual Art (Photography)

**More info:** polytechnic.tas.edu.au

## VICTORIA

ART OF PHOTOGRAPHY WORKSHOPS

**Address:** PO Box 425, Mansfield

**Ph:** (03) 5776 9533

**Email:** richard@richardwhite.com.au

**Contact:** Richard White

**Courses:** Various weekend location workshops.

**More info:** richardwhite.com.au

ACADEMY OF DESIGN AUSTRALIA

**Address:** 220 Ingles Street, Port Melbourne

**Ph:** (03) 9676 9000

**Email:** info@designacademy.edu.au

**Contact:** Sandra Boyd, Joanne Brodie  
**Courses:** Filmmaking & Photography, Communication Design, Fashion & Costume Design, Graphic & Digital Design & Visual Arts.

**Enrolment/application dates:**

Applications for 2016 open in August and close mid January 2016.

**More info:** designacademy.edu.au

BROUGHAM SCHOOL OF ART  
& PHOTOGRAPHY/BRACE

**Address:** Level 1, 47 Brougham Street,  
Geelong

**Ph:** (03) 5229 9984

**Courses:** Certificate IV in Photoimaging, Certificate III in Photoimaging (VET), Diploma of Visual Art – Photography Major, Advanced Diploma of Fine Arts.

**Fee:** Certificate IV in Photoimaging, Certificate III in Photoimaging (VET), Diploma of Visual Art – Photography Major, Advanced Diploma of Fine Arts.

**More info:** broughamart.vic.edu.au



JAMES ROSS, CATC

CATC DESIGN SCHOOL

**Address:** 595 Little Collins Street,  
Melbourne

**Ph:** 1300 66 11 11

**Email:** enquiries@catc.edu.au

**Courses:** CUV50411 Diploma of Photo Imaging

**Enrolment/application dates:** From

Sept 2015/16 – On campus dates:  
Trimester 3, 2015 – 7 September, 2015,  
Trimester 1, 2016 – 8 February, 2016,  
Trimester 2, 2016 – 23 May, 2016.

Applications are accepted at anytime leading up to the intake; however, as places are limited, early applications are encouraged.

**More info:** catc.edu.au

DEAKIN UNIVERSITY, SCHOOL OF  
COMMUNICATION & CREATIVE ARTS

**Address:** 221 Burwood Highway, Burwood

**Ph:** (03) 9251 7656

**Email:** torika@deakin.edu.au

**Contact:** Torika Bolatagici

**Courses:** Undergraduate courses in photography: Bachelor of Creative Arts (Photography) \*Folio entry Bachelor of Arts, Bachelor of Creative Arts (Honours), Postgraduate courses in photography: Master of Creative Arts; Graduate Diploma of Creative Arts, Graduate Certificate of Creative Arts. \*The Bachelor of Creative Arts (Photography) is by folio entry of 2016.

**Fee:** HECS based or full fee.

**Enrolment/application dates:**

Contact VTAC office August 2015 on 1300 364 133 or vtac.edu.au

**More info:** deakin.edu.au/photography

GRENADI SCHOOL OF DESIGN

**Address:** 209 Lonsdale Street, Melbourne

**Ph:** (03) 9663 0001

**Email:** dean@grenadi.vic.edu.au

**Contact:** Dean Beveridge

**Courses:** Certificate III in Printing & Graphic Arts (Multimedia), Advanced Diploma of Advertising & Graphic Design, includes Photography.

**More info:** grenadi.vic.edu.au

HOLMESGLEN

**Address:** Waverley Road, Glen Waverley

**Ph:** (03) 9564 1555

**Email:** shortcourses@holmesglen.edu.au

**Courses:** Certificate IV in Photo Imaging, Diploma in Photo Imaging.

**More info:** holmesglen.edu.au

HOLMESGLEN SHORT COURSES

**Address:** Batesford Road, Holmesglen,

**Ph:** (03) 9564 1546

**Email:** shortcourses@holmesglen.edu.au

**Courses:** Close Up Photography, Creative Photography, Digital Photography, Digital SLR Camera Operation, Photography Lighting Workshop, Travel Photography.

**Fee:** Contact Provider or Check website.

**More info:** holmesglen.edu.au/shortcourses



# EDUCATION SPECIAL Photography Course Directory 2015-16

## LA TROBE UNIVERSITY, SCHOOL OF VISUAL ARTS

**Address:** Edwards Road, Bendigo  
**Ph:** (03) 5444 7969  
**Contact:** Jennifer Uren (Course Administration Officer)  
**Courses:** Photojournalism, Photography, Photomedia in Bachelor of Visual Arts, Bachelor of Graphic Design, Honours, Master of Visual Art, PhD.  
**Fee:** HECS. Contact school.  
**More info:** [latrobe.edu.au/courses/visual-arts](http://latrobe.edu.au/courses/visual-arts)

## LEICA AKADEMIE

**Address:** Melbourne (check website)  
**Ph:** (03) 9248 4444  
**Email:** [info@leica-akademie.com.au](mailto:info@leica-akademie.com.au)  
**Courses:** Essentials – Half day or evening seminars designed to offer detailed product advice; In Focus – Full day course offering in depth photography training and On Location Photographic trips and tours.  
**Fee:** From \$149.  
**More info:** [leica-akademie.com.au](http://leica-akademie.com.au)

## MELBOURNE POLYTECHNIC, PRAHRAN CAMPUS

**Address:** 144 High Street, Prahran  
**Email:** [courses@nmit.edu.au](mailto:courses@nmit.edu.au)  
**Courses:** Certificate IV in Photo Imaging, Diploma of Photo Imaging, Diploma of Visual Merchandising.  
**Fee:** VET FEE-HELP available.  
**More info:** [melbournepolytechnic.edu.au](http://melbournepolytechnic.edu.au)

## NIKON SCHOOL AUSTRALIA

**Address:** Melbourne (check website)  
**Email:** [school@mynikonlife.com.au](mailto:school@mynikonlife.com.au)  
**Courses:** Intro to DSLR, Intermediate Photography and Specialist.  
**Fee:** From \$249.  
**More info:** [mynikonlife.com.au](http://mynikonlife.com.au)

## NMIT (Northern Melbourne Institute of TAFE)

**Address:** Yarra Bend Road, Fairfield  
**Email:** [courses@nmit.edu.au](mailto:courses@nmit.edu.au)  
**Courses:** Certificate IV in Photo Imaging, Diploma of Photo Imaging.  
**Fee:** VET FEE-HELP available.  
**More info:** [courses@nmit.edu.au](mailto:courses@nmit.edu.au)

## NORTHERN MELBOURNE INSTITUTE

**Address:** Building P, Ground Floor, Yarra Bend Road, Fairfield  
**Ph:** (03) 9269 8965  
**Email:** [alexz-va@nmit.vic.edu.au](mailto:alexz-va@nmit.vic.edu.au)  
**Contact:** Alex Zattelman  
**Courses:** Certificate IV in Photoimaging, Diploma of Photoimaging, plus basic and advanced short courses, Digital Imaging courses for professional photographers.  
**Enrolment/application dates:** Diploma of Photoimaging September, 2015.  
**More info:** [nmit.vic.edu.au](http://nmit.vic.edu.au)

## OXYGEN COLLEGE

**Address:** 22 Gordon Avenue, Geelong West  
**Ph:** 1300 195 303  
**Email:** [enquiry@oxygencollege.com.au](mailto:enquiry@oxygencollege.com.au)  
**Contact:** Chris Noonan  
**Courses:** Diploma of Photo Imaging, Certificate IV in Photo Imaging, Certificate III in Visual Arts (photography & Photoshop).  
**Fee:** VET FEE-HELP and State Government funding available to eligible individuals.  
**More info:** [oxygencollege.com.au](http://oxygencollege.com.au)

## PIC (PHOTOGRAPHIC IMAGING COLLEGE) at NCAT

**Address:** 62 Murray Road, Preston  
**Ph:** (03) 9478 5816  
**Email:** [admin@pic.org.au](mailto:admin@pic.org.au)  
**Contact:** Kiko Berry  
**Courses:** Certificate IV in Photo Imaging, Diploma of Photo Imaging.  
**Fee:** <http://pic.org.au/course/#materials-fees>  
**Enrolment/application dates:** Direct application. Open Night 6/08/2015 @ 6pm  
**More info:** [pic.org.au](http://pic.org.au)

## PHOTOGRAPHY STUDIES COLLEGE (MELBOURNE)

**Address:** 65 City Road, Southbank  
**Ph:** (03) 9682 3191  
**Email:** [info@psc.edu.au](mailto:info@psc.edu.au)  
**Courses:** Located in trendy Southbank, Melbourne PSC is a leading multi award-winning educator delivering Degree and Advanced Diploma of photography courses. Offering both part time and full time study modes, students benefit from the high quality professional facilities, industry connections and industry teaching

## Picture Your Career in Photography

Full-time and part-time accredited courses.  
 Learn from experienced industry professionals in outstanding facilities.

**TAFE**  
 Western  
 Sydney  
 Institute

Nepean Arts &  
 Design Centre



**131 870**  
**[nadc.wsi.tafensw.edu.au](http://nadc.wsi.tafensw.edu.au)**

Image by Stephen Preece, Diploma of Photo Imaging teacher.  
 Richard Willett, Diploma of Photo Imaging.  
 TAFE NSW – Western Sydney Institute Provider code: 90000

**Enrol Now!**



create better photographs  
**1300 85 81 69**  
<http://lensschool.com>  
[admin@lensschool.com](mailto:admin@lensschool.com)

## Len's School®

*"Thanks again for a truly inspiring, creative, thoughtfully presented and beautifully-paced learning opportunity..."*  
 Fiona Huddleston

*"Thank you Len. It's been a wonderful week in your beloved mountains. You've been the perfect Pied Piper - a mine of information, freely given, a known of beautiful places, an unobtrusive and supportive teacher, sensitive to everyone's needs, one of life's truly good people."*  
 Sarah Fitzherbert

unique innovative workshops &  
 boutique small group tours



staff. Both courses allow students to discover the power of professional image making. PSC is the first choice for many students looking for an innovative, creative and career focused learning experience and we provide an environment where students learn to thrive and unleash their creative potential. The college hosts two major student exhibitions each year.

**Fee:** VET FEE-HELP and FEE HELP available

**Enrolment:** Full time study 2016 through VTAC. Part time direct to college, there a number of intakes each year, just to go [psc.edu.au](http://psc.edu.au) International applications direct to the College.

**Open Day:** 16 August 2015.

**More info:** [psc.edu.au](http://psc.edu.au)

#### PHOTOSKILLS

**Address:** Ocean Grove, check website for course locations

**Ph:** (03) 5255 2088

**Email:** [info@photoskills.com.au](mailto:info@photoskills.com.au)

**Contact:** Terry Oakley

**Courses:** Digital Photography and SLR workshops. Private one-on-one tuition and small group training.

**More info:** [photoskills.com.au](http://photoskills.com.au)

#### RMIT TAFE, SCHOOL OF MEDIA & COMMUNICATION

**Address:** Building 94, Level 2, 23-27 Cardigan Street, Carlton

**Ph:** (03) 9925 4815

**Email:** [Eddie.Javier@rmit.edu.au](mailto:Eddie.Javier@rmit.edu.au)

**Course:** Certificate IV in Photoimaging

**More info:** [rmit.edu.au](http://rmit.edu.au)

#### RMIT UNIVERSITY, BA PHOTOGRAPHY

**Address:** Building 9, Level 4, City Campus 24 La Trobe Street, Melbourne

**Ph:** 03 9925 2240

**Email:** [photography@rmit.edu.au](mailto:photography@rmit.edu.au)

**Courses:** Bachelor of Arts (Photography).

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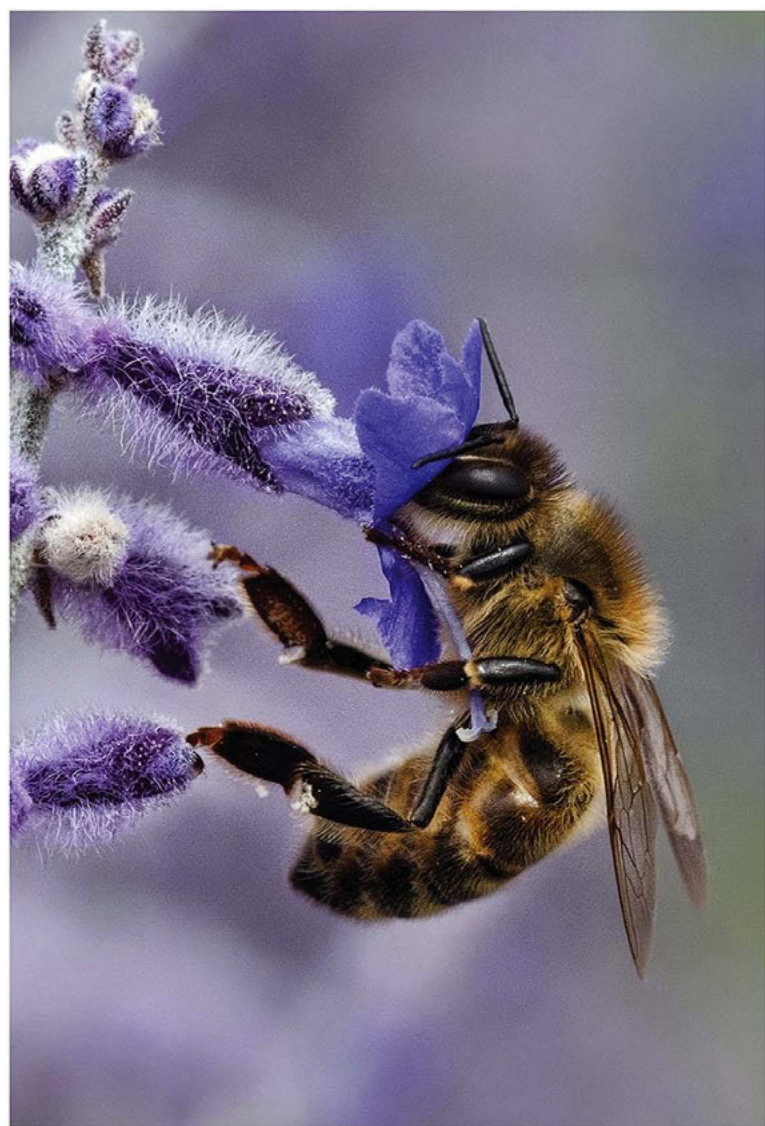
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With Frank Kennedy, AFIAP, AAPS, PPSA

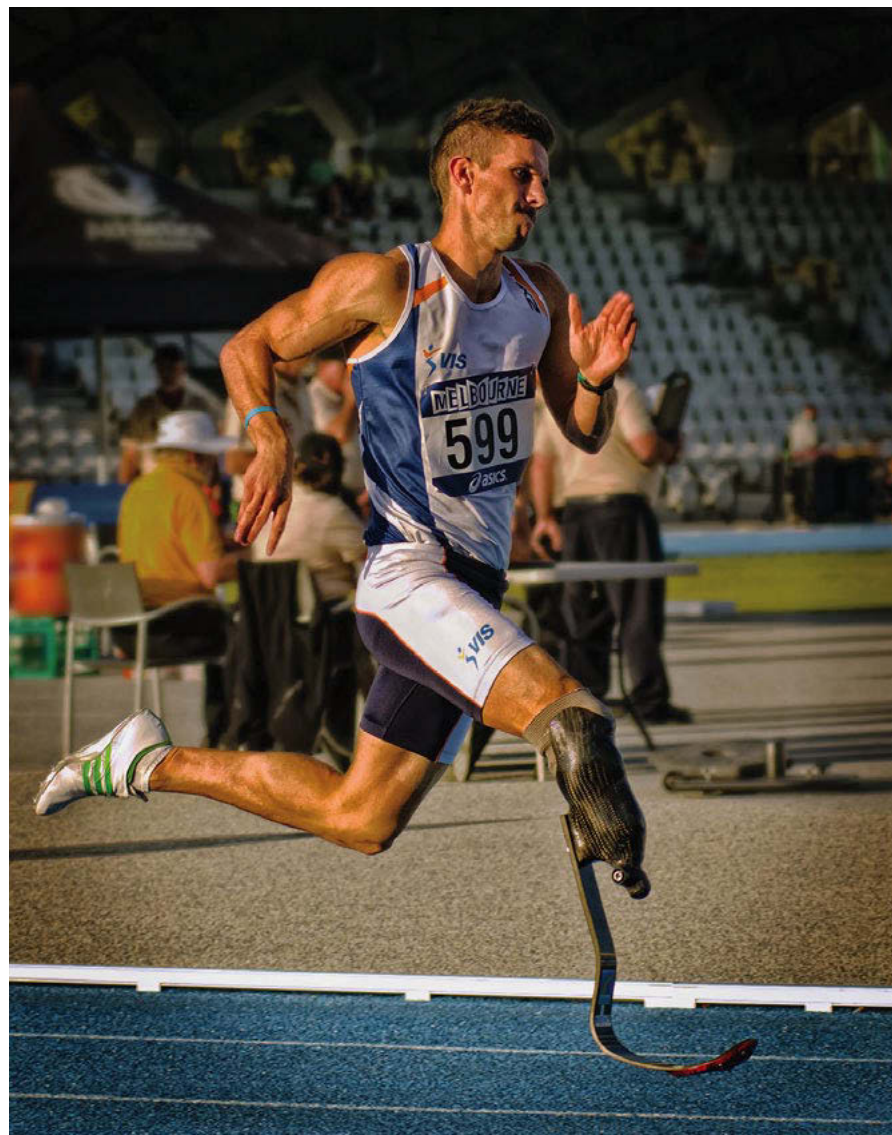


## Chasing Perfection

**M**y interest in photography goes back many years. My first camera was a Box Brownie and I progressed to SLRs. Now I shoot with digital cameras. I'm currently using a Nikon D7000 and I have a great interest in capturing sports action, macro and 'people' photography. In my opinion today's photographers are so lucky to have access to digital cameras and software which together can produce amazing images. I'm a member of Australian Photographic Society, the Photographic Society of America and Geelong Camera Club. I think the two most difficult genres to shoot are wildlife and sport, because there are no

rehearsals or second chances. That vital moment can be gone so quickly! After some success in club competitions I was encouraged to enter both National and International exhibitions. To have success at any level requires a member to take extra time and consideration when they're making an image, as well as in post production. Simply, making award-winning images is time consuming. You have to search for the right technique, and find inspiration. And you also have to discover the correct camera and lens combinations to create your image. But while it can be an expensive pastime and it can take up a lot of time, the satisfaction of recording a quality image is ultimately highly rewarding. ☺





**CLOCKWISE  
FROM LEFT**  
Coming Off,  
Busy Bee,  
Rock Fishing,  
Inspiration.





**CLOCKWISE  
FROM ABOVE**  
Marine, Monster  
Truck, Water  
Skiing, Tree Frog.





With David Oldfield



## The world's a stage

**L**ong before the internet took over our lives our Australian photographers were playing and succeeding on the world stage. One of the first actions of the Australian Photographic Society (APS) when it was founded in 1962 was to become a member of the Fédération Internationale de L'Art Photographique (FIAP), which had itself been founded in 1950 in Bern, Switzerland, to bring together the photographic societies of the world. At that first FIAP Congress regulations were established so that photographic salons which had been given FIAP approval would be well organised. This gave photographers across the globe the confidence to enter FIAP approved salons, something that today we take for granted.

APS became responsible for submitting applications for Distinctions to FIAP, which permitted those who were successful to use the letters AFIAP or EFIAP (Artiste or Excellence FIAP respectively) after their names when they were entering International photographic salons. The first awards of AFIAP and EFIAP to Australian photographers were made in 1960 through the Australian Photographic Federation (APF), which was the predecessor to the APS. It wasn't until 1974 that the APS honours system was established to recognise photographic skill and service in Australia.

Bert Andrews, the first President of APS, was honoured to be elected Vice-President of FIAP in 1987 after many years service as Liaison Officer between APS and FIAP. Australia played a significant part in nature

photography with the appointment of APS member Andrew Gibson as the inaugural President of the FIAP Nature Photography Commission, and the hosting in 1981 of the first FIAP Nature Biennial Salon in Australia under his leadership. After serving for 14 years Andrew Gibson was succeeded in 1993 by APS member Tim Newbery as President of the FIAP Nature Commission.

Liaison was also established in the early years of APS with the Photographic Society of America (PSA), the Royal Photographic Society (RPS) in the UK, and the Photographic Society of New Zealand (PSNZ).

In 2009 a Four Nations Digital competition was also instigated, between the members of the photographic societies of Australia, New Zealand, Canada and South Africa. Images from 80 members were entered in Open, Monochrome, Nature and "Our Country" categories and in 2014 South Africa placed first, followed by Australia, New Zealand and Canada, with all the entries displayed at APSCON 2014 in Ballarat. Contests of this kind promote good relations between the societies involved and are well supported by their members.

APS and FIAP work behind the scenes to ensure that standards are maintained in Australian and International photographic salons. You can find entry details for future salons on the APS website. We all feel the need to challenge ourselves as photographers and competing in Australian and overseas salons is a good way to improve your photography. In recent years, with the advent of digital

imaging, there has been an exponential increase in International Salons, driven by the desire of entrants to achieve skill distinctions by gaining salon acceptances.

Last year there were 22 successful applications for Master of the Australian Photographic Society (MAPS), 12 Fellows (FAPS), one Audio-Visual Fellow (AV-FAPS), 29 Associates (AAPS), 14 Licentiates (LAPS) and one AV-LAPS. For FIAP distinctions there was one successful application for Master (MFIAP), one EFIAP/gold, one EFIAP/silver, 11 EFIAP/bronze, 10 EFIAP and 14 AFIAP. The official dinner at our convention, APSCON, is the highlight of the year. APS, FIAP and PSA awards are presented to those who can attend.

The proud recipients of honours and distinctions are just the tip of the iceberg. Unseen are the countless APS members who serve on Exhibition Services and Honours Subcommittees and those who act as APS Verifying Officers to check the exhibition catalogues of applicants and verify the exhibition acceptances. If you asked any one of these people why they performed these services on I'm sure they'd say it's their way of putting something back to repay the pleasure they get from photography.

FIAP also produced a book titled 'The Earth' in 2000, with images submitted by members of all 80 member countries. My photograph (above), which appeared in that book, was taken on an outing from APSCON 2000 in Canberra, at what is now known as the Canberra Deep Space Communications Complex at Tidbinbilla. ☼

**ABOVE**  
Canberra Dish,  
by David Oldfield.  
The photograph  
was taken on  
Kodak high-speed  
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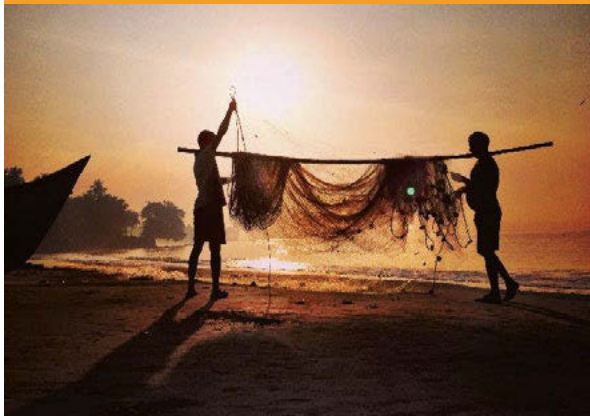
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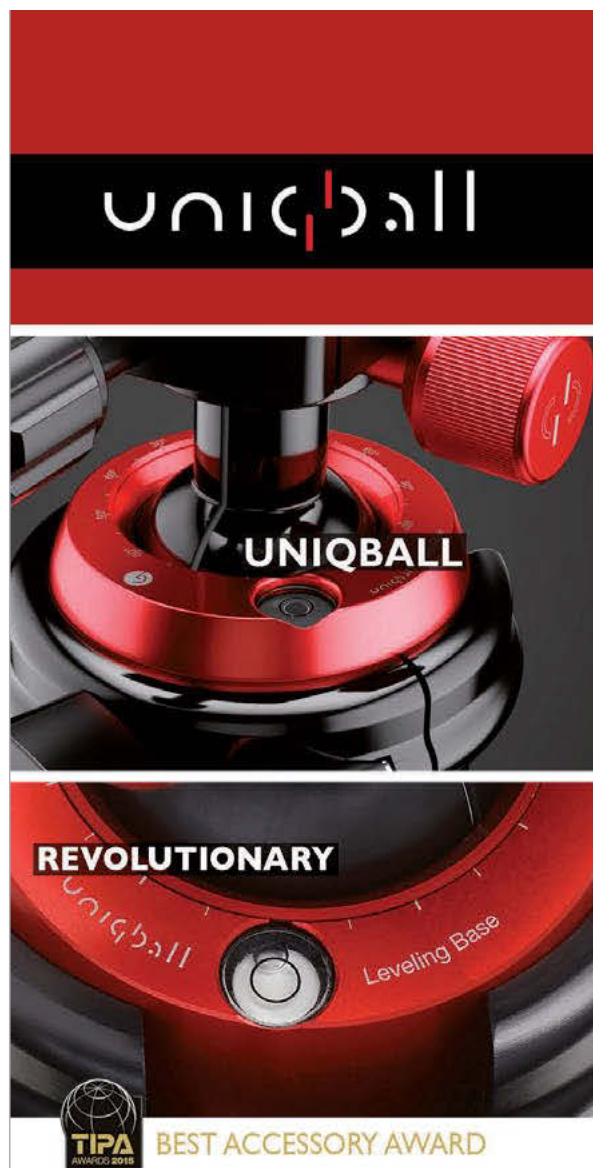
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## THIS MONTH'S WINNER!

### Beautiful imagery

Wayne Nanasi writes that on a “camera holiday” he and his companions woke to “this beautiful calm sunrise at Risby Cove, Strahan, Tasmania. This scene, according to locals, was a popular shot for photographers. However it was nearly spoilt as we had to wait for a duck swimming across the scene to get out of the way and then for the ripples to become calm again. The shot was close to straight out of the camera.” This sort of scene ticks quite a few boxes in terms of colour, content and lighting, especially on the floating boat, which is superb. Nicely done! The stillness of the water was worth the wait. My one comment would be that the horizon appears to be dipping on the left, but this could be easily sorted with a slight rotation of the image clockwise.

This is the sort of scene that lends itself to a lot of different versions, including one much closer up, to concentrate even more on the beautifully lit boat, which makes for a really strong ‘hero’ subject.

**SAIMA'S TIP:** The vertical or portrait format really lends itself well to tall or long subject matter.

**TITLE:** Calming

**PHOTOGRAPHER:** Wayne Nanasi

**DETAILS:** Sony A99, 22mm focal length, 10s @ f/11, ISO 50, shot in RAW and processed in Photoshop CS6, adjustments to curves, hue and saturation.



### Consider other processing

Di James says she quite often drives around looking for things to photograph. “On this late afternoon I came across the railway and silo with an interesting cloud formation,” she writes. “So I placed my camera on the track, auto focused and snapped a couple of shots. I tweaked the photo in Photoshop and the colouring in Photomatix.” This is a powerful image. It’s good to see a different point of view – much lower in this case – and the track provides a strong leading line into the frame. While Photomatix is useful for revealing more than a camera can get with one shot – this is achieved with tones (areas of brightness) rather than colour. However, an image often needs some subtle adjustments

in Photoshop after processing with Photomatix. For example, parts of this scene – such as the sides of the track and the silo shadows – would benefit with a little dodging in Photoshop to reduce the overly dark areas and hard edges.

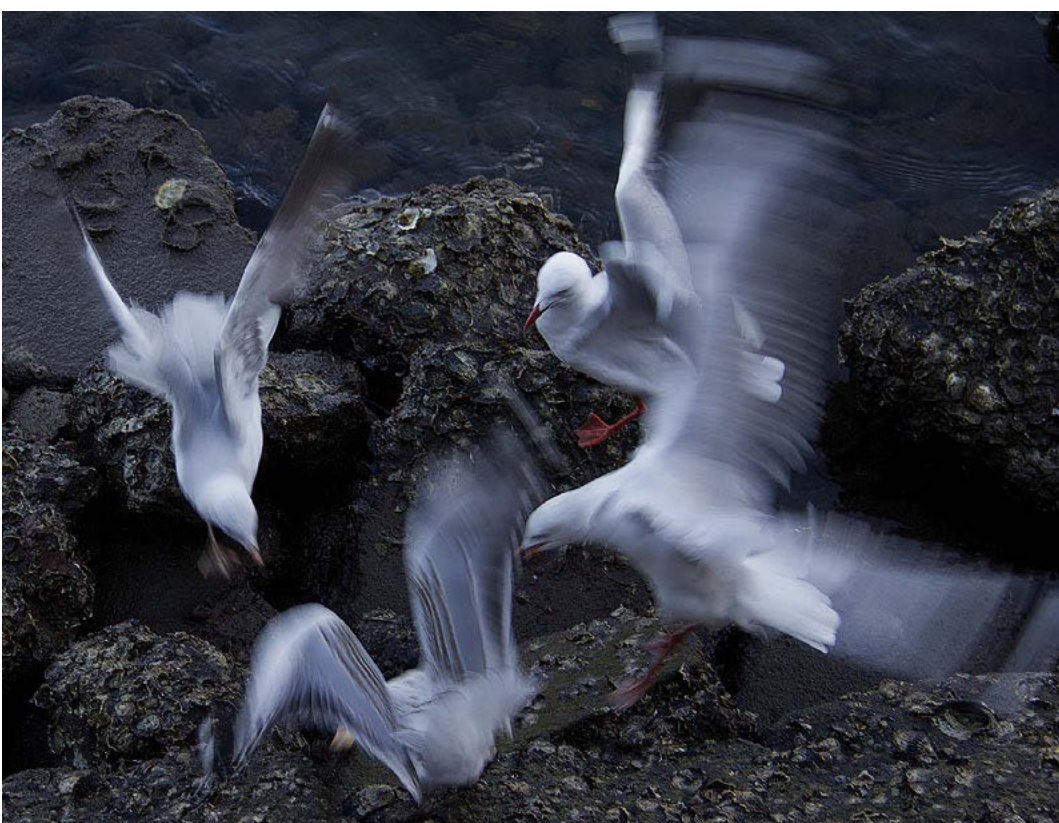
**SAIMA'S TIP:** Adding drama can be as simple as taking a different point of view on a scene.

**TITLE:** Endless Rail

**PHOTOGRAPHER:** Di James

**DETAILS:** Nikon D7000, Tokina 11-16mm lens @ 12mm, 1/125s @ f/9, ISO 400,





## Blurred motion works

According to Margaret Spadaro she was leaning on a railing at the water's edge in Caloundra, Queensland, watching a few seagulls sitting on rocks below. "Suddenly, there was an eruption of squabbling activity as the gulls fought over a morsel thrown by a tourist," she says. "The frenzy lasted just long enough to get this one image before peace returned." The slowish shutter speed here allowed you to capture a lot of movement and a strong sense of action, but what really makes this shot work is the still head of the bird centre-frame. It provides a point of focus for the viewer's eye to lock onto. A little fill flash – full flash would be too much – could have helped highlight the bird's head and made it stand out more. You would've needed to set your camera to manual mode to help control the blur via the shutter speed – 1/60s works well for this situation – plus flash. It's a technique which requires a bit of practice, but photographers like the great American shooter Joe McNally have made it an essential element in their repertoire.

**SAIMA'S TIP:** Shots filled with a lot of blurred motion generally work best when they also include some static point of focus or subject.

**TITLE:** Frenzy

**PHOTOGRAPHER:** Margaret Spadaro

**DETAILS:** Canon EOS 550D @ 50mm focal length, 1/60s @ f/5, ISO 100.





## Fill light will help

Ronnie Laifer writes, “I love my Fuji X10. It’s no SLR, but it’s a fantastic little camera to start learning to photograph out of the auto setting. I try to avoid using the flash too, hoping that will help me improve and following my friend’s advice about using a ‘shooting with film’ mentality, rather than a ‘spray and pray’ approach. So in this shot I got my settings ready and waited for my son to be in the right space. I’m happy with the focus around his right eye and the light, but I’m not sure how much better eye-contact would be (I quite like the faraway look).”

I looked at this image on a couple of monitors and on both, the subject was too pink or red. If the skin tones look natural on your screen, it would suggest that your monitor needs calibration. I do like the fact you’ve opted for natural window light, but it’s just not enough here to light up the face on the right. For this area, a bit of fill light would make a big difference. This can be easily done with some sort of reflector positioned on the right to help bounce some light into the subject’s face. Reflectors that bounce light into darker areas can be easily improvised by just using a white sheet of card or even some cloth.

**SAIMA’S TIP:** Areas of brightness in an image distract the eye away from much darker areas or subject matter.

**TITLE:** Eye on Isaac

**PHOTOGRAPHER:** Ronnie Laifer

**DETAILS:** Details: Fuji X10, 28 mm focal length, 1/400s @ f/3.6, ISO 250.

## A decisive moment

Joy Carnebianca writes, “I think lighting is everything when you’re making an image, but what I love about this one is that I think I got the instant that photographers chase constantly in their life. I was able to capture the perfect moment when all the conditions were in harmony with each other to create art.” This is definitely a great moment, with fantastic lighting and atmosphere, especially with those soft shafts of glow amid the dust. The exposure is also good, meaning you haven’t ended up with black silhouettes. The flash is not intrusive and those figures have detail and colour. On the down side, that white cup on the left is an unfortunate irritation and the framing looks a little off-centre in terms of main interest. The people coming in to the frame from the left have been chopped off while there is a lot of space on the right, which makes the shot look accidental. The art in ‘decisive moment’ shots by great photographers like Henri Cartier-Bresson is that they most surely had a good eye for a situation and point of view, preparing their equipment and set-up accordingly to get a good shot.

**SAIMA’S TIP:** When you can’t control the action, you need to be prepared to be patient and/or shoot a lot of frames to get a good shot.

**TITLE:** Euphoria

**PHOTOGRAPHER:** Joy Carnebianca

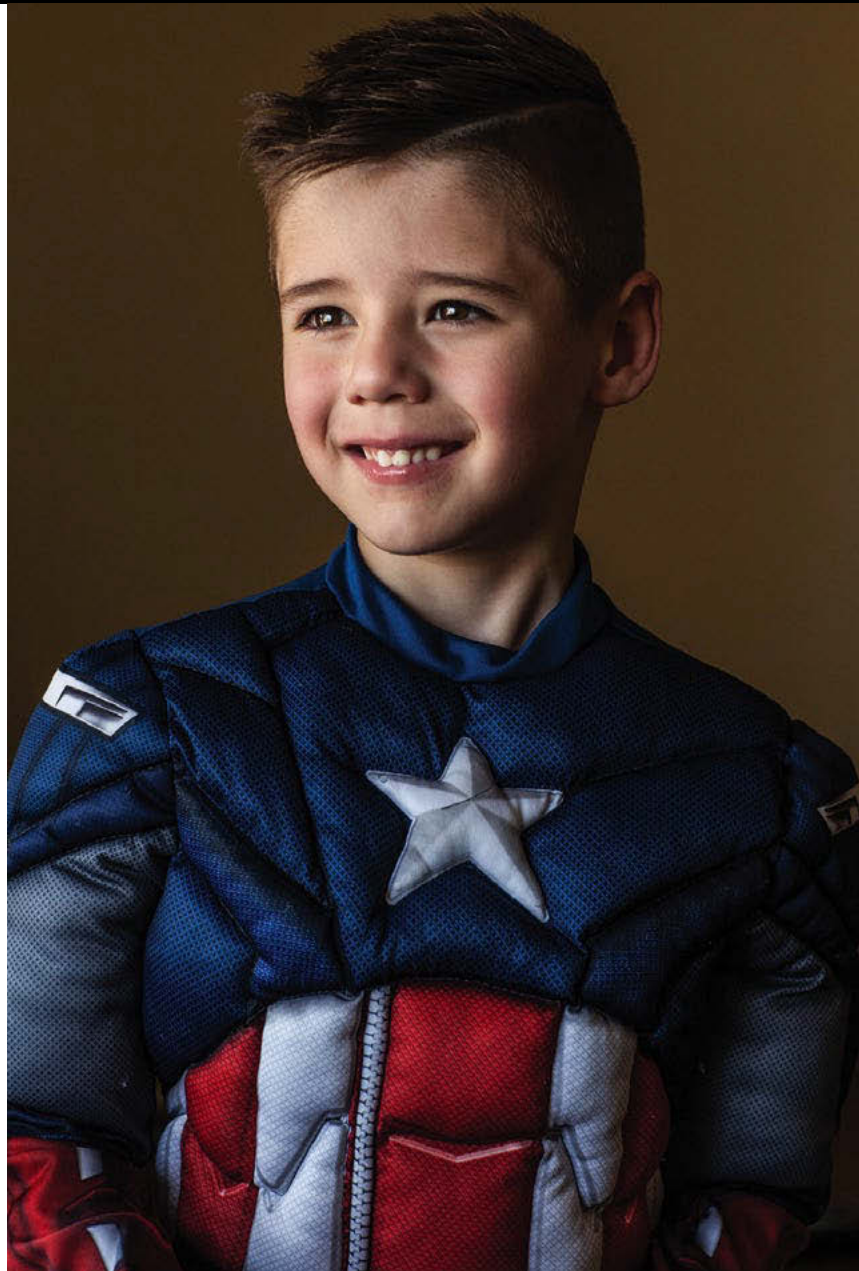
**DETAILS:** iPhone 4, 4mm focal length, 1/473s @ f/2.8, ISO 80, flash.







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## Fine portraiture

Daniel Everitt created this portrait of his five-year-old son in his favourite dress-up. He writes, “Every child has a hero and wants to be one. I used the available light in our front window, positioning his body facing slightly away with his head towards the light to capture the light and create shadows for depth across his suit.” This shot ticks a lot of boxes: good exposure and colour, sharp, natural lighting, good catch lights in the eyes, and the subject fills the frame well. I also like the texture of his outfit and the fact that the main part of the subject’s face is nicely lit. Using an expensive f/1.2 lens (the lowest price I saw online for a new one was \$2,100!) really pays off in terms of quality. It may have been nice to have him looking directly at the lens, but that would be nitpicking about what is a very good portrait. Well done!

**SAIMA’S TIP:** Top quality with lenses comes at a serious cost, but you get what you pay for.

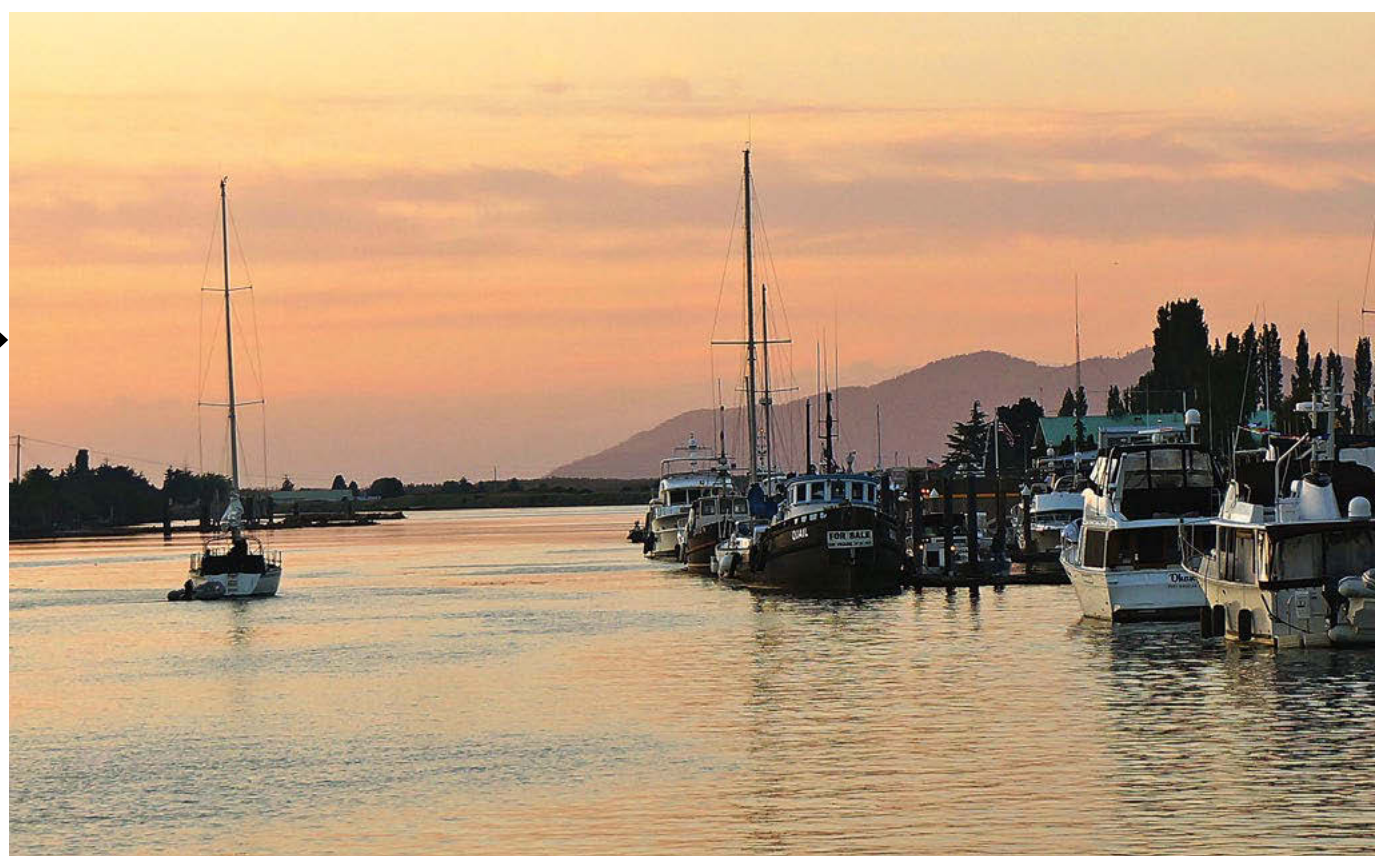
**TITLE:** Our Captain

**PHOTOGRAPHER:** Daniel Everitt.

**DETAILS:** Canon EOS 5D Mk II with Canon EF 85mm f/1.2L USM II lens, 1/60s @ f/4.5, ISO 1000, slight mid-tone adjustments in Lightroom.

## Crop the foreground

Steve Eather writes, “When we were travelling in the US we had the good fortune to celebrate the Fourth of July holiday with our American friends at the picturesque town of La Connor, in Washington State. The sunset was stunning, highlighting the fishing boats returning to the docks and giving a general feeling of peace and tranquillity. I was trying to capture these emotions with this photo.” While I wouldn’t call the sunset here stunning, it’s still a pleasant scene with soft, gentle lighting and colour. However, I think you could have done more with the elements in this scene. It could well benefit from a stronger composition to draw us in and to make it more memorable. Having a clearly defined point of interest in the foreground would be one way of doing this. To provide this you would have had to get in closer to the boats – probably with a longer lens or physically – and go for a more dramatic framing with perhaps a rule-of-thirds composition line so that some of that foreground water was cropped.



**SAIMA’S TIP:** A good subject in a foreground is generally going to trump a generalist scene in terms of grabbing a viewer’s attention and interest.

**TITLE:** 4th July at La Connor

**PHOTOGRAPHER:** Steve Eather

**DETAILS:** Sony NEX-5R, Sony 16-50mm f/3.5-5.6 OSS @ 50mm focal length, 1/80s @ f/6.3, ISO100.





## Technical detail matters

Shane Corderoy enjoys shooting landscapes and seascapes, and says, “I’m usually up early every Saturday and Sunday morning to capture the sunrise around Sydney. I took this image at Watsons Bay. I’ve attempted to manually blend a few of my images previously but I’ve failed miserably, so I decided to spend more time learning post-processing techniques. Personally I think learning to process an image is just as important as being able to use a camera.”

I have to agree with your final comment, and I’d add that an essential part of the learning process is evaluating the processing objectively. The initial effect of this image is quite impressive with all that colour, strong scenic interest and smoky water. However, it does look as if there has been a little too much sharpening or processing. Once you get past the ‘wow’ stage and start looking at detail you can see that the water and rocks are far too gritty – especially bottom left – and this is harsh

on the eye. The sky is fine, but the lower part of the frame is noticeably suffering. That said, it’s still a strong image.

**SAIMA’S TIP:** Overly hard edges and halos are often a good indication of oversharpening.

**TITLE:** Hornby Lighthouse at Sunrise

**PHOTOGRAPHER:** Shane Corderoy

**DETAILS:** Nikon D7000, Tokina 11-16mm f/2.8 lens @ 11mm focal length, ISO 100, one exposure for sky (6s @ f/8), one exposure for land + water (25s @ f/8), both manually blended together, uploaded both RAW images into Lightroom, applied Lens Correction and minor adjustments, then exported into OnOne Perfect Photo Suite 7 and blended together, exported final image into Lightroom and added some sharpening.



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